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THIS  
~~NO~~  
 COLLEGE  
 IS A  
~~RAVE~~  
 SHAFT

VOLUME ONE  
 NUMBER SEVEN

JANUARY 27 -  
 FEBRUARY 10, 1972

STRAIT



### Marijuana: It's time to change the laws.

An estimated 20,000,000 Americans, including 43% of all college students, have smoked marijuana. Under existing laws, all of them could go to jail.

The National Organization for the Reform of Marijuana Laws, NORML, is working to change these laws. We want to end all criminal penalties for possession and use of marijuana. We don't advocate the use of marijuana, but can find no medical, moral or legal justification for imprisoning those who do use it.

NORML is a non-profit organization which vitally needs your help. If you share our concern, join NORML, and support us in our fight.

## NORML

National Organization for Reform of Marijuana Laws  
2105 N. Street, N.W., Washington, D.C. 20037

Name: \_\_\_\_\_

Address: \_\_\_\_\_

(number and street)

(city)

(state)

(zip code)

- ☐ I have enclosed my membership fee of \$7.00 (students and military \$5.00).
- ☐ I want to support your work with an additional contribution of \$ \_\_\_\_\_
- ☐ I prefer to remain anonymous but want to support your work with a contribution of \$ \_\_\_\_\_
- ☐ I would like to distribute your literature and work for the reform of marijuana laws in my area. Please furnish me material for \_\_\_\_\_ persons.

Membership includes: Subscription to NORML NEWSLETTER. Pamphlet analyzing marijuana laws in all 50 states. Full size illustrated marijuana penalty poster. Additional posters available for \$2.00 each. Please make checks payable to: NORML.

# POT LUCK



# STRAIT

VOLUME ONE NUMBER SEVEN

27 JANUARY - 10 FEBRUARY

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## In This Issue

This issue  
is centered around that unique and challenging world of  
Academe.

In putting together our minds  
we came up with (and down to)  
**THIS COLLEGE IS A SHAFT**  
a never - to - be - forgotten game  
of mass identification and enlightenment,  
for those inhabiting the isle and you on the shore.  
Melvin Hoffman offers a frank look  
at everyone's frustrating of everyone else

(Yes, you do it too!)  
in Surviving the System.

And if you think  
that students are up against the wall,  
just read the article on tenure by Jan Nuzzo and wonder  
why there are any faculty members at all.

There is an article on the quasi-candidates for the quasi-democratic party  
by Mike Kaiser, the first of a series.

This is a wonder - full issue.  
"If the college were a raft, maybe we'd get to know each other."  
Huckleberry X.

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GRAPHICS CREDITS: Dick Manning: illustrations on game; Nancy Dick: 22, 26,  
34, 38; Dick Tschorke: 23; Carol Edmondson: 32; CPS: 23.



# Editorials

## erratic elevating experiences

You all remember Joni Mitchell's *Circle Song* - "the wheels they go round and round.."? Well, there is a certain parallel we might offer - the elevator goes up and down and students in universities across the country all might be on one.

It's too late to argue over "island" theories, for believe it or not we agree in some ways that the college can not stand apart from the community in which it happens to exist. Unfortunately the terms on which we accept it are not those of "business," or public relations or "production" or even good feelings on the fringes of the perimeter road. We resent the attempt being made more and more each day by the administration to package their "product" in neat human form (all rough edges having been sandpapered off after four years) carefully schooled in what to take to get those "desirable" jobs, how to look for them and how to do it all with the least amount of trouble and, really, thought. Maybe we should thank them for giving us some real life experience in how the outside world runs.

If you know where your head wants to go, you're in fine shape. You might be asked by more people than your parents, "Just what are you going to do with a liberal arts degree?" - but at least at this point you're on to something which is important to you. For those who come into this school with no real "interests", you might "luck out" and find either a great teacher or a new course in your freshman year but.. The student without a strong commitment in any field is faced with the test of relevancy. We have become so relevancy-oriented that we can only think in terms of "doing" instead of "learning." The student is faced with the availability of jobs in certain fields before even taking courses in it. "Why take political science, you don't have the money to go into politics?" "Why take creative writing or gear your brain to the arts, very few people can make it commercially?" And by the way have you thought of what your community needs and what position SOCIETY (it has almost become a personality) wants you to fill?" Students have been convinced that the more relevant the courses are, the higher the salary they will receive upon graduation. We are geared towards comfort in our surroundings, contentment of mind and safety in occupation and this school is really trying to get you into that position as soon as it can. We are all caught up in the idea that one must "do it" in four years or even less - move along son,

SUPPOSE THIS ELEVATOR CRASHED AND THE THREE OF US WERE KILLED!! WHAT WOULD THIS COLLEGE DO WITHOUT ITS THREE MOST PROMINENT VICE-PRESIDENTS?



you're messing up the registrar in Rockwell. The computer has coded you as a senior for three semesters and you're coming back again. But you say you haven't learned everything you want to know -- well, what have you been doing? You can't stay here forever.

Administrators insist on the shortest time between entrance and graduation and yet everything goes in circles over "there." One office doesn't know what the next one is doing, inter-office memos get lost and Fretwell misses lunch with Schwartz. Look at the offices in Rockwell Hall, look at the secretaries running down the hall for coffee and listen to ten "How ya doin' Howie?" 's. Tragedy. Real and commonplace. Continuing to mess up almost every person who comes in the door whether consciously or not. You get it.

Have you ever noticed that there are no elevators in Rockwell? One might ask if the new administration building is being built expressly to give administrators a faster lift to the second floor for coffee or students the shaft. C.A.T.E.



## Letters to the Editor

Attn: Marcia Rybecznski:

Congratulations! You are the first person I've ever read (save in the law reviews) who has given the reference numbers of Congressional bills along with their common name or short title (*A Shot in the Arm*, 24 November).

More than once the secretary on the bill has sent me a slip saying he doesn't know what bill I want when I try to describe it without its number.

The entire article was good, but this particular thoughtfulness is well worth remarking on.

Pax,  
Jeffrey Gustavson  
Churchville, N.Y.  
December 2, 1971

Attn: Carol Edmondson (Arts Editor):  
Re: *To Stay Alive* (STRAIT, 27 October)

You write like a librarian and think like one of the dessicated "teachers" turned out by the Ph.D. mills.

You admire Ho's optimism. Are you optimistic?

War is a metaphor for, a sign of, the crisis in its totality. Do you so much as know there is a crisis?

The artist and his imagination work in many different ways. Yeats did not have all the answers. As a political person he was a failure (and a proto-fascist). In his elitism, he thought he could stand aloof from the war, in 1916- just as he thought he could stand above the agony of Irish people. You are so relaxedly cool about the agony of the Vietnamese. Such a precious protected bourgeoisie in your banal certainties.

A person of small mind and small feeling had better get her tidy little hands off a real poet, esp. one who *lives* in her own time, who carries that burden responsibly.

You cannot deal with a major poet by way of vacuous statement - esp. when it is all generality & banality, that statement.

Have you "lived through" the Vietnam horror? Intact? How do you respond to atrocity on a scale not even the Nazis could equal?

You're afraid of what D.L. is saying in those poems. In every sentence you are backing away, unwilling to face them, specifically, concretely. What are you afraid of? That you are in fact a Good German?

Read your little academic thesis again. Carefully. Read the last paragraph. Either it contradicts your prior generalizations or is it pure gibberish. The latter, most likely. God help you.

Do you have any notion at all of what *revolution* is? Yes, revolution or death. Necessarily. Have you heard, e.g. that the environment is dying. Oceans. Oxygen. Can it be reversed without revolution?

Mitchell Goodman  
Brookline, Massachusetts  
December 7, 1971

■ Mitchell Goodman, a political activist, appears in Ms. Levertov's recent book of poetry and in Norman Mailer's *Armies of the Night*. He is Denise Levertov's husband.

Dear Mr. Goodman:

I am sending the six copies of STRAIT from last semester plus this one, in the hope that you will see the flow of my articles.

I am not criticizing your wife for being politically aware or involved. It would be ridiculous for any one to deny the atrocities of any war. The last paragraph of the article was my opinion. I do not support war, genocide, or the system that forces men into such actions. I do resent any one using poetry to badger people into political positions. Every aware person, any person who has friends in the process of being drafted for reasons no one understands, is living through the Viet Nam horror. Do you think one has to be on the front lines? I am fully aware of what the war has done to some people psychologically, what it will do if it continues.

It would help me more if you would send some constructive criticism or if your wife would respond to my article. By presenting her poetry to the public she is encouraging response and yet you seem to want to limit that kind of communication when it disagrees with your own thoughts on the matter..

Mr. Goodman, is there anyone who is not afraid of what is happening in this country, at this time?

Carol Edmondson  
Arts Editor

Letters to the editor may be submitted one week before the publication date of the magazine.



# FIELD NOTES



• GEORGE HOWELL

## SPACE/ENVIRONMENT

A few weeks ago, someone who knows my writing quite well commented that I have a sculpture's sense of space in my work, that I play with my subjects almost in the same way an artist working in three dimensions handles his physical material. This person pointed out that I like to play with space between people's emotional beings and my own, that I have a historical sense of time as the space between emotional events. These comments were amazingly perceptive because, in the past few years, I have been attempting to define the space we live in and see how it effects our lives. Not just the space but the textural environment that envelops it, as well.

A physical definition of environment is enclosed space. Every environment is different but all have the same property of enclosure. A milk bottle encloses milk as completely as the kitchen walls enclose the people drinking milk with their breakfast. Environmentalists are making the vital point that while industrial poisons leave through the chimneys of a waste economy, they come back into the lungs of both owner and worker. In a closed system, things may be displaced, squeezed from one zone to another, but can never break out of the bondage of enclosure.



Modern art has been making this same discovery. The illusion of depth, or perspective in painting, was first replaced by total flatness and lack of depth, then by projection of paint and canvas out into space, which gives painting a sculptural quality. The corresponding move in the spectator's awareness is from a fixed position where the eye adjusts from familiar depth recognition, to uncomfortable flatness which feels awkward to focus on at first, to dance, where the spectator finds that he has to move his feet in order to see it all. Sculpture has always demanded that you enclose it with the lower half of your body as well as the upper, but this new element of spatial penetration gives painting an unfamiliar quality.

Marcel Duchamp, who influenced Pop and Kinetic Art as well as Dada and Surrealism, started to change the value of sculpture by moving the focal point away from the object in space to the space that surrounds the spectator. At a Surrealist show in New York, Duchamp hung coal bags from the ceiling and threaded three miles of string between the paintings. Photographs of the exhibition give you the feeling that the show was held inside a honeycomb, with the coal bags giving the ceiling an almost ominous effect. The string, of course, forced the spectators to work if they wanted to see the paintings.

Environment has moral qualities as well as aesthetic. I remember being taken by surprise at one particular mescaline discovery I made about space. One of the more striking things I have noticed about drugs, especially psychedelics, is the effect they seem to have on the space around you. Space takes on a definitional quality; rather than seeing things as detached, unrelated objects just sort of sticking up out of the ground, you see a pattern of

(cont'd. on page 35, col. 2)





•JAN NUZZO

# MIND'S EYE

DIALECTIC:

ON GIVING AND RECEIVING

There is a theory traveling about that claims something to the effect that no action, regardless of how pure it looks, is completely altruistic. Supporters of this position are somewhat skeptical, hardnosed, and largely pessimistic people who refuse to believe that anyone would or could perform a completely selfless act. Indeed, they have mustered many arguments to bolster their position.

Probably the first argument to be posed for the anti-altruists is that any other position is simply a case of hopeless romanticism. But even this is somewhat understandable when one considers the gross degree of depersonalization that exists. Even such mediums as sugar-sweet movies will probably never be lost forever. Most people who, more and more, find themselves reduced to machines, take sanctuary in fantasies and anything else that is in extreme opposition to their own plight. And even though everyone knows that life never happens the way it does in the movies, still the movies can be easier to take than the daily grind which so many people experience.

Getting back to the concept of the selfless act, there are some things to be said for the skeptics. Living in the world where the *get ahead* ethic prevails, it is no wonder to see people doing favors for others when the favor is likely to be returned. When masses of people are willing to accept the maxim that one good turn deserves another, it is credible to imagine a world of individuals dedicated to a central theme of self-centeredness.

Perhaps the most difficult premise to debate is that which states that no matter how sincere your efforts to do something for someone else are, you always benefit in the end. Tying this up with another ethical prejudice - that giving is far better

than receiving - we find that very often we have been virtually programmed to give to others, knowing that ultimately we will get more for ourselves.

I think that basically most people are bombarded with the idea of giving, while the concept of receiving has been largely ignored. The proper method would probably be to emphasize receiving with as much emphasis as giving.

When we give to others, either materially or personally, what we really trying to do is to extend our basic selves to others. But in person to person contact, it is equally important to act as a receptor to someone else who may wish to extend himself or herself to us.

This in fact, turns the act of receiving, which is usually considered self-centered into an act which can be more purely altruistic. It allows us to stop initiating action which will further our own egos and to allow others a sympathetic catch all for whatever they have to offer.

In a way, this is a type of passive giving. In all relationships, both parties must feel that they have at least as much to give as they have to receive.

If one were to believe that the human species is inherently bad, it might be difficult to imagine an individual who could give "good" elements to another. But whether the goodness that exists is natural or acquired by culture, it should be able to withstand transfer from one individual to another. If a person can truly extend himself as an artist might do in his creations, then, in some way it should be possible to extend that which is good, or at least that which incurs happiness or pleasure in another.

With anything there is the danger of abuse rather than use, and so receiving can degenerate into hoarding. Just about any situation can become self-centered and egotistical, but it is time to place the correct emphasis on the parts of imparting and incorporating. The difference in the former is giving versus tossing aside, and in the latter, of receiving versus extracting.

In the first case, it is important to give the basic elements of oneself rather than to give blind and computerized tokens. Whether one personally benefits from this or not, the other person involved at least gains the opportunity of simplistic receiving. And in the second case, it would seem much better to accept that which is intensified within another, rather than to try to remove what is desired. The best things can never be confiscated; they will always flow freely, and so, in a more universal sense, receiving can make one alive to the unique expressions that every other person can contribute.



# STRAIT'S THIS ~~NO~~ COLLEGE SHAFT IS A ~~RAFT~~ GAME

LOOK KIDS! Here it is! A game you can play with yourself, your friends, your professors, and even, yes even your PARENTS. The ~~NO~~ COLLEGE IS A ~~RAFT~~ GAME ® with all the hassles and hallelujahs of a real live college, all worked out on paper and ready for you and yours. ~~NO~~ COLLEGE IS A ~~RAFT~~ ® is especially designed to show you the sheer enjoyment of the college today, while providing you with all the pitfalls. You can even stay in as long as you wish. (In fact, you might not even get OUT.)

The object of the game is simple : Be the first on your block to graduate.

As many as 10,000 can play, but being as how the game board is only 15" by 30", we suggest that not more than ten play at a time. If more than that want to play,... well, we can't all get into the college of our choice? The limits of ~~NO~~ COLLEGE IS A ~~RAFT~~ ® can easily be stretched by simply stretching your imagination and making some more S.U.C. Kards, or you can draw from real life experiences and make them even BETTER.

You have to come up with your own set of dice, and if you can't rip some off from an old Monopoly or Chance game, see the "Do-It-Yourself" Kit provided with the set.

You need markers too, you know, those little things you move all over the board when you play a game. A penny, a ring, or an Eldridge Cleaver button should do the trick.

And of course, you will need money. But don't despair! The Bursar will gladly keep an account for

you - just like real-life college. If you've learned to use a pencil and paper with your student loan, just keep an account something like the one shown here (there). Don't worry about tuition and fees, etc. Consider yourself deferred from the start.

But if you really want to be cool about the whole thing, while you're copping the dice, get some fake bread, too.

For those of you who have and want to use honest-to-capitalism dough - Nah! Nah! You can't play - that's not "typical."

(more! more! more! see page 13!)

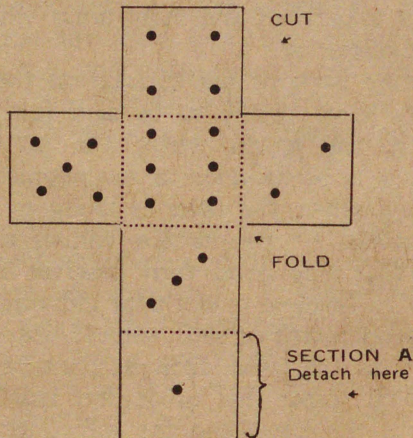
## MAKE-YOUR-OWN-DICE KIT ®

### Directions:

To Make Your Own Dice, simply cut out the thing shown here, fold along the dotted lines and stick it on a sugar cube.

For the other one all you do is follow this simple layout and do it again!

If by chance you should find that your sugar cube already HAS a dot on it - just cut off Section A. You probably won't need it.





Academic Affairs **LIKES** your ideas for a new Phys. Ed. course (Manual Registration 204). Advance ten spaces.

Gentleman: Poor you. Got mugged on Chippewa St. while collecting responses for a Soc. paper. Lose \$50.

Lady, or Strange Gentleman: Lucky you! Got represented on Chippewa St. while collecting responses for the same project. Gain \$50.



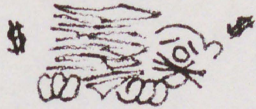
Break a leg (yours) in the Gym. Lose one turn as you walk to the Health Office for first aid.

Due to a budget crisis you must shell out \$20 for all the paper and No. 2 pencil lead used in a course this semester.



Your curiosity for the abnormal makes you stand in line for five hours to see a Doris Day flick at the Union. Lose one turn.

Hari Krishna Reps. finally catch up with you in the Union.  
Have a cookie...  
Shave your head...  
Save your soul...  
and **FLIP OUT!**



You-and-all-you-know gets rejected for student teaching this semester. Lose a turn as you drown your slurs and sorrows in a beer at Ye Olde College Pube.

Food Service does it again. (Ooo... What's this pain in my stomach?) go to the Health Office for IMMEDIATE medical attention and lose a turn waiting for Dr. Merlin.

While cramming for a midterm as you were walking through the Union you overshot the Peace & Freedom table, and signed the petition on some other table... You're in the Navy now...

Young man: Consider yourself **DRAFTED**. Pay ten times the roll of the dice for counseling at the local Draft Counseling Center.



For half the semester you've been going to the wrong "Funny Farm". For a re-admit, go back to **START**, and roll another 9.

Young Lady: Consider yourself **SHAFTED**. Pay ten times the roll of the dice for counseling, a lecture and an abortion.

You lose your ID card. Go to the Union and fork out \$5 for a new one.

Emerson, Drain, and Plumber are coming to the Queen City. You get \$25 scalping tickets at U.B.

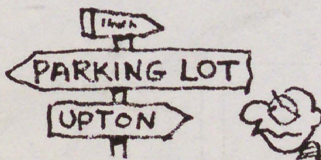


Your courses and/or your profs were a **SNAP!** Go to Semester End and credit yourself accordingly.

**MARTY MEASLE** Date NOW!  
the **WEASLE** Amount 20.00

PAY TO Cash

(You little scoundral, FSA could have bounced this check around the room. Consider yourself \$20 richer.)  
\$20-Twenty DOLLARS  
Signed M. Weasle



Wanderlust strikes again! Check out the ride board and get one free trip - to the Parking Lot.

**Community Chest**

**THE RAFT**  
**GO TO JAIL**

Go Directly to **JAIL**

**DO NOT PASS GO**

**DO NOT COLLECT \$200**



**BONUS!** Hang on to this card. It voids the untimely effect of any one card. After using it, return it to the deck.

[This **BONUS** is non-transferable, but then who would be so noble?]



S.U.C. Kards

S.U.C. Kards

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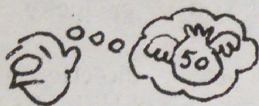
S.U.C. Kards

S.U.C. Kards

S.U.C. Kards



You consistently park in the Faculty Lot (Whatsamattah wih ya' - Delusions of grandeur again?) Pay \$50 in fines.



# SUCB HEALTH OFFICE

Jan. 32, 1679

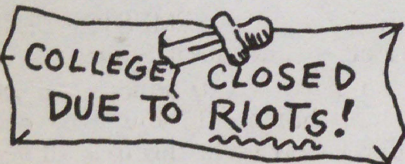
NAME \_\_\_\_\_

REASON \_\_\_\_\_

HOME ☐ STREET ☐ OTHER ☐

Father's name in cases of negligence. \_\_\_\_\_

You finally catch up with your advisor, or vice versa, and discover that you are taking ALL the wrong courses this semester. Roll the dice again and go back the way you came.



Take Incompletes for all current courses, and go to Semester Break with a pocket full of I's.

You acquire talent as a rip-off artist. Stuff this card up your sleeve, and pay NO money for books this semester.

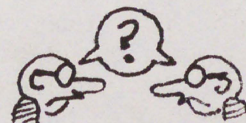


Even though you're eating swell at Food Service (burp!), you need a change. Collect Food Stamps, and earn \$50 "selling" half to your skinny buddies.

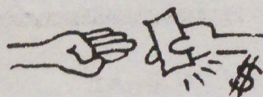
You get locked in the Library for one whole weekend. Go to the Health Office, fill out a card, and ask for eyedrops.



No parking spaces left today. Go home, and fail one course for missing the unannounced midterm. (You'll notice that HOME is not on the board. Save yourself the plane fare and go to the Parking Lot instead.)

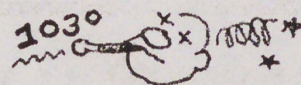


You're asked to take part in a test for the Psychology Dept. You find out that you're schizophrenic, but earn \$10.



The-dorm-of-your-choice wants \$10 cash for its Dorm Fee. Go directly to FSA, cash a check, pay the fee.

Your advisor claims that you are not motivated enough for college. But there's still HOPE! Go to Counseling Center for a long talk and some motivation.



Aha! You didn't realize that your roommate had Mono, did you? Lose this semester and go take care of your own case.



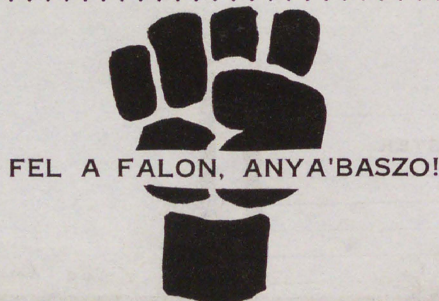
Your car is modified in the student parking lot. Report it to Security, but pay \$50 for repairs.

Your very favorite coat gets ripped off outside the Bookstore. Advance five spaces very quickly in a fantastic attempt to catch the crook.

"But they can't ALL want termpapers?" Oh yes, they can. Go to the Library to do the research, and lose one turn as you fumble your way around the place.



You walk across the Union Quad on a windy day. Blow ten spaces in ANY direction.



Oh NO! Financial Aids lost ALL your records. Go there in rags and make an appeal for money. Come out \$10 richer.





And, of course, what is a college without courses? Far Out! (Come on, what kind of an attitude is that?) To quench your Thirst For Knowledge each player starts with five courses, (See Audit Sheet), and pick up five more (sometimes the same; sometimes different - you know how it is,) every time he finishes a semester.

#### DIRECTIONS:

(Glue these to the inside of a box top for a true to life effect).

**START:** To get into the game, you have to apply at the admissions Office. You do this by rolling the dice. A roll of nine or more will please THE MAN, and you can put your marker in the PARKING LOT, provided you can find a spot. (Warning: It's really a bitch to dig a marker out of a pothole, so beware.)

**RULES:** Since rules are made to be gotten around, by students and faculty alike, and more often the administration, there really aren't too many in this version. The only things you have to remember are:

1. Don't worry about money. If you run out think up a story, wear baggy clothes, suck in your cheeks and go to the FINANCIAL AIDS BLOCK. Then credit the amount you needed to yourself on the Audit Sheet.

2. You must follow WHATEVER it says on the game board or, should you be so lucky, the S.U.C. Kards.

3. You can move in any direction the arrows point or if told to do so by a S.U.C. Kard or something, but you can't change direction on the board once you've started.

4. Whenever you land on a SEMESTER END BLOCK, credit yourself on the Audit Sheet.

**TO WIN:** All you need is 120 hours or a pre-determined number of hours. If you still owe money at the end, don't worry - In this case all you do is leave the country or get a job.

The losers might come out better in this case, because whoever wins has to stand the shock of heavier hassles like; getting a job; getting drafted; getting married, etc. A suggestion to avert this would be to hold your elbow over the Semester End Blocks and forget about getting through the SHAFT.

Turn to the center of the magazine and unhook the staples. If you break your nails use your teeth. This will enable the magazine to fall in big sheets. Trim the edges and glue the center page and the cover together to a piece of cardboard. Then cut apart the S.U.C. Kards and roll the dice. You're ready to go!

Sample

### SUCB STUDENT'S AUDIT SHEET

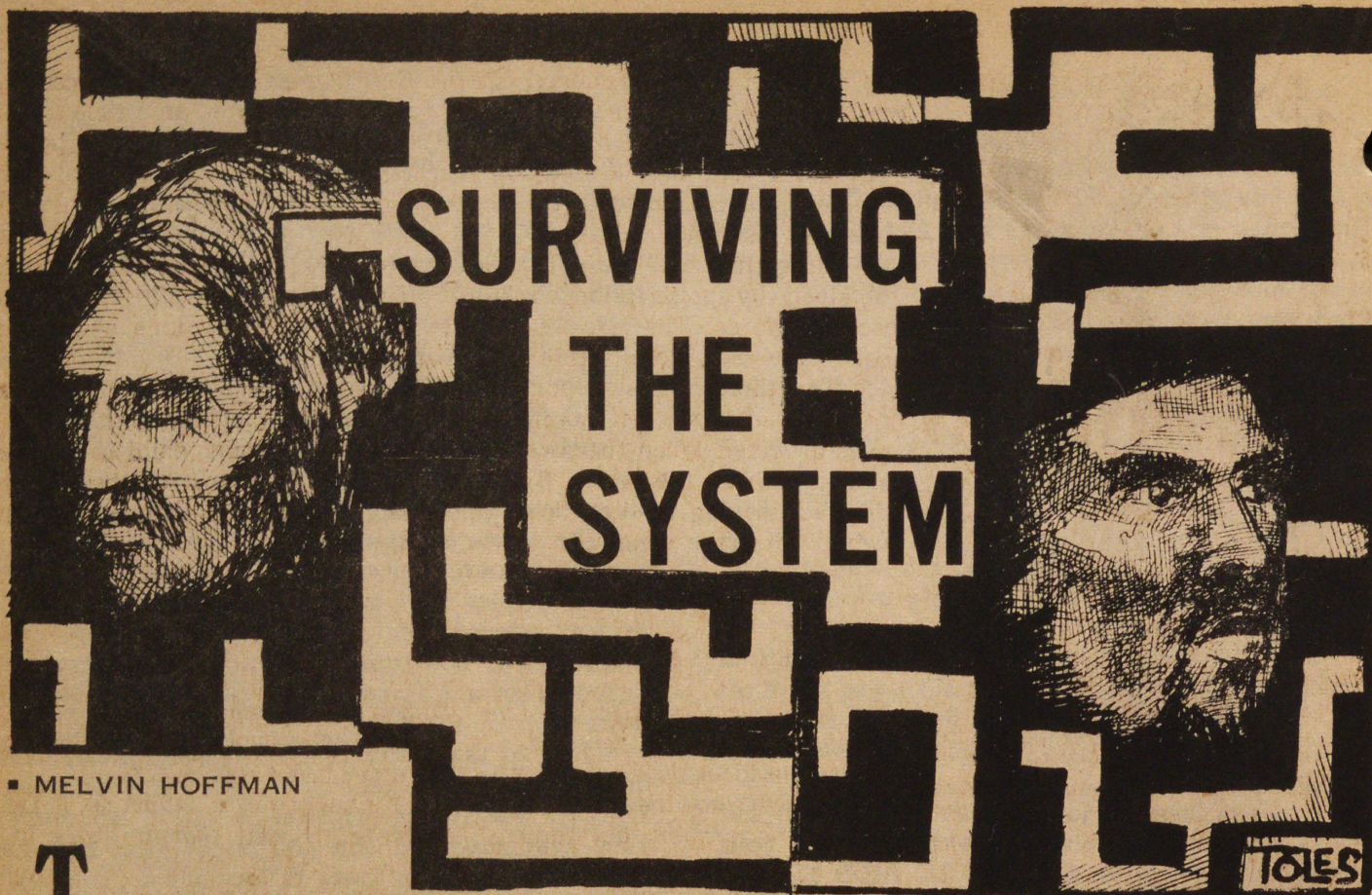
<p><b>1ST SEMESTER</b></p> <p><input checked="" type="checkbox"/> Parking 101</p> <p><input checked="" type="checkbox"/> Prisms (Hickory)</p> <p><input type="checkbox"/> (C. Sedentary 201)</p> <p><input checked="" type="checkbox"/> Elementary Explosives</p> <p><input checked="" type="checkbox"/> Principles of Butterflying</p> <p><b>2ND SEMESTER</b></p> <p><input checked="" type="checkbox"/> Long Island Dietetics</p> <p><input checked="" type="checkbox"/> Adv. Pol. Sci.</p> <p><input type="checkbox"/> (with live demonstration)</p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><b>3RD SEMESTER</b></p> <p><input checked="" type="checkbox"/> Marine Tech.</p> <p><input type="checkbox"/> (Packer Building)</p> <p><input checked="" type="checkbox"/> Adv. Horticulture 204</p> <p><input type="checkbox"/> (Glass Growing)</p> <p><input checked="" type="checkbox"/> Etc. 305</p> <p><b>4TH SEMESTER</b></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p>	<p><b>5TH SEMESTER</b></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><b>6TH SEMESTER</b></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><b>7TH SEMESTER</b></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><b>8TH SEMESTER</b></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p>
------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Sample

### OFFICE OF THE BURSAR STUDENT ACCOUNT

WINS	LOSSES	
<p>\$ 20</p> <p>10</p> <p>5</p>	<p>\$ 200</p> <p>100</p> <p>500(!)</p>	<p>+</p> <p>+</p> <p>+</p> <p>+</p> <p>+</p> <p>+</p> <p>+</p> <p>+</p> <p>+</p> <p>+</p> <p>+</p> <p>+</p> <p>+</p> <p>+</p> <p>+</p> <p>+</p> <p>+</p> <p>+</p> <p>+</p> <p>+</p>
\$35.00	\$800.00	<p><b>DIFFERENCE</b></p> <p>\$ 765.00</p>
		<p><b>TOTAL</b></p> <p>\$ 765.00</p>
		<p>+++</p> <p>(See how EASY it is →)</p>
		<p><b>FINANCIAL AID</b></p> <p>\$ 765.00!</p>





■ MELVIN HOFFMAN

**T**he idea to do this article came to me after reading a cartoon in *Strait* about the importance of a Bursar's slip to survival. It reminded me that there are students, faculty including myself, and--believe it or not--administrators who find themselves in this position: we are too dissatisfied with the System either to defend it or to wholeheartedly support it, but not yet sufficiently alienated or pessimistic to either attack or desert it. Instead, a good portion of our lives becomes devoted to surviving in it long enough hopefully to make positive contributions toward its improvement.

This article is directed toward students who fall within the above group. It is only fair to warn staunch supporters of the System that some views, I will express, are likely to appear either as insidious exhortation to undermine the System or as symptoms of the moral decay of our times. Conversely, to those dedicated to the overthrow of the System, the views will likely appear either as evidence of complicity in furthering the aims of a decadent society or as symptoms of the blindness to hypocrisy which the System breeds.

Consider the above warning a prelude to a very dangerous activity on my part: the offering of unsolicited advice on how to survive that part of the system faced by undergraduate college students.

## PLANNING PITFALLS

Freshman Variety: "I've got four years to worry . . ."

As a member of short standing in the grand order of exasperated advisors, I have noted a very common Freshman problem: the unfounded belief that four years is enough time to untangle all problems such as choice of major, fulfilling required courses etc.

Despite the urge to exercise your newfound freedom to take courses which you want when you want and leave the rest for later, the best strategy is the following:

1. Do your distributions first--9 hours humanities, 9 hours social studies etc.
2. Take at least one of the courses which you cannot stand from the distribution every semester--for some it might be a Mathematics or Science course, for another Music or Art.

What can happen if the above advice is ignored? If you begin taking courses for a specific major and later change your mind, you will have to make courses for the new major perhaps adding a semester or year of college and will still face the same

(cont'd on page 26)



## METHADONE PROVES FATAL

At least eighteen children in the Detroit area have been accidentally poisoned by methadone in the last nine months, stated an article in the *Journal of the American Medical Association*. Three Detroit physicians said that a study of methadone abuse in that city revealed the separate poisoning of the children - all under the age of seven, with one case resulting in death.

More than half the poisonings involved methadone which had been obtained by prescription for a parent or relative living in the young victim's home. The remainder of cases involved methadone which had been purchased illegally through street sources.

The three doctors reported that in two of the poisoning incidents, parents had left a methadone tablet on a table while they went to get a glass of water. When the parent had returned the young child had found and swallowed the tablet. The doctors added that most of the parents delayed seeking medical help immediately, believing that methadone would not prove dangerous to the child.

# NEWS

Compiled by JoAnn Pizzo

## CLANDESTINE COMMUNICATION

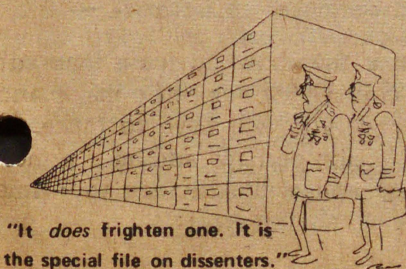
Radio Free Lafayette, a private rock FM radio station was shutdown on 4 December, 1971, by members of the Federal Communications Commission.

The station, in operation since Halloween of last year, was designed to give the students of Lafayette and Purdue universities an alternative to Top 40 AM music and up-tempo Andy Williams tunes.

Two Purdue students, claiming to have experience working for regular FCC licensed radio stations, ran the pirate station. They explained that although their equipment met FCC standards the quota of FM stations that the FCC imposes on each area, prohibited them from gaining a license.

Although the two students felt that two of the city's radio stations were trying to get them off the air they also felt that the FCC had "no idea" the station existed. Following the publication of an interview with them, Renee Wyman of the Purdue Exponent was deluged with calls from irate professors who wanted the station eliminated because it blocked transmission of a Chicago classical FM station.

According to station workers the FCC officials located the clandestine station by using a direction finding device to trace the signal. Then at 1:30 a.m. two FCC agents entered the door of the apartment where the broadcasting originated, and announced over the air: "WRFL will now leave the air - permanently."



## A HONEY OF A DEAL

The federal government long claimed that it knew everything about marijuana that was necessary. It was as U.S. Narcotics Commissioner Harry Anslinger used to say - "a killer drug."

But during the sixties as middle class college students started smoking dope, the government became convinced that it just might need a little more data.

In hopes of growing some of their own to study they picked a site near the University of Mississippi campus, thinking that such a staid southern institution wouldn't have any dope fiends. Just in case, though, they surrounded the field with a barbed wire fence, put in searchlights, and hired armed guards.

With the pastures of plenty so near yet so far, some frustrated students came up with a solution that showed good ol' American ingenuity:

They placed bee hives outside the fence. The bees flew in, pollinated the marijuana flowers and returned to the hives to make some of the best honey ever eaten.

## AMERICAN INDIAN MOVEMENT SEEKS SUIT

Russel C. Means, executive director of the American Indian Movement (AIM) and director of the Cleveland American Indian Center says the "Chief Wahoo" symbol used by the Cleveland baseball team degrades and demeans the American Indian. Means said a legal aid Society attorney will file a \$9 million suit against owner, Vernon Stouffer, and will seek to stop the use of the symbol.

"How long do you think the stadium would stand if the team were called the Cleveland Negroes with a caricature of Aunt Jemima or Little Black Sambo, and everytime a ball was hit some guy would come out and do a soft shoe?" Means asked.

"The whole viewpoint America takes is that we don't count," Means said.

"Can you envision the Washington football team called the Washington Rednecks instead of the Redskins?"

A spokesman for the baseball team declined comment. [cps]



# The Harrisburg Eight

# CONSPIRACY OR CONVERSATION

1971  
• BEVERLEY CONRAD

After more than a year's delay the trial of the Harrisburg Eight was stopped before it got started in Harrisburg, Pennsylvania, on 17 December, 1972.

Former priest Anthony Scoblick commented that confusion in the courtroom was so great that he found it hard to believe that the trial would ever begin.

"Going into that courtroom is like walking into a dark closet and trying to find your way around," Scoblick said.

Skoblick along with the seven other alleged conspirators are being charged with conspiring to kidnap Presidential advisor Henry Kissinger, and with planning to blow up tunnels beneath the Nation's capital.

According to Father Philip Berrigan, the indictment stands as a *piece of legal pathology supporting our military pathology in Southeast Asia*.

The eight being tried for opposition to that "military pathology" are:

**EQBAL AHMAD:** a Pakistani scholar at the Adlai Stevenson Institute in Chicago.

**ANTHONY SCOBICK:** a priest and a member of the Boston Eight, a group that publically claimed responsibility for raids on draft boards in and around Boston in 1969.

**FATHER PHILIP BERRIGAN:** a Catholic priest currently imprisoned for pouring blood on and napalming draft records in Maryland.

**JOHN THEODORE GLICK:** a draft resister who was released from federal prison on appeal in October after serving ten months for rading federal offices in Rochester, New York.

**"Going into that courtroom is like walking into a dark closet and trying to find your way around."**

**FATHER JOSEPH WENEROTH:** a ghetto priest from Baltimore and a member of a group that claimed responsibility for draft board raids in Philadelphia and General Electric offices in Washington, D.C.

**FATHER NEIL MC LAUGHLIN:** a Baltimore ghetto priest, and a member of a group that claimed responsibility for draft board raids in New York.

**SISTER ELIZABETH MC ALISTER:** a Catholic nun and professor.

**MARY SCOBICK:** the wife of Anthony Scoblick, a former nun, and also a member of the Boston Eight.

Because Glick desires to represent himself, a decision was made by the judge to sever Glick's case from the other seven. Scoblick questioned the government's ability to try Glick under this situation saying, "How can you conspire with yourself?"

Defense attorneys asked the Judge to move a smaller part of the trial to New York City. Sister Elizabeth McAlister is charged with sending a threatening letter which was postmarked in New York and it was suggested that the portion of the indictments dealing with the letter should be moved to New

York. The request was taken under submission by the judge.

## PLOT TO KIDNAP

The existence of an anti-war kidnapping plot was first revealed to a Senate Appropriations Committee in November, 1970, when FBI Director J. Edgar Hoover charged that the alleged plot was led by Philip Berrigan and his brother Daniel, the anti-war, poet-priest, who took part in a draft board raid in Catonsville, Maryland in 1968.

Hoover's testimony was delivered at a closed committee hearing but seventy-five mimeographed copies of the statement were dropped on a press table before he entered the room.

Critics of Hoover, including Congressman William Anderson (D-Tenn.) accused the FBI director of attempting to try the case through the media instead of the courts. It was suggested at the time that Daniel Berrigan, recently a fugitive, had so successfully eluded the FBI for four months that Hoover was pushed to his action.

"He made the FBI look like fools," Glick noted.

Daniel Berrigan gave numerous underground interviews, and made two public appearances. At one point he was trailed by a television camera crew. He was named as a co-conspirator at the time, but in a new indictment issued last April, he was dropped from the case entirely and two others were added.

The new indictment enlarged the alleged conspiracy to include a series of raids on draft boards and federal offices in nine states. At the same time the charge of "conspiracy to kidnap" which carries a maximum sentence of life imprisonment was lowered to "conspiracy to commit offenses against the United States," which bears a maximum sentence of only five years.



The eight defendants, all active members of the "Catholic Left" have consistently supported the burning of paper instead of children - Daniel Berrigan's description of draft board raids.

The government's charges of kidnapping and bombing are denied by the eight who say that it is an attempt on the part of the government to smear the Catholic Left and the entire anti-war movement.

Heading the legal defense team for the Harrisburg Eight are former U.S. Attorney General Ramsey Clark; Leonard Boudin, who successfully defended Dr. Benjamin Spock, and who is currently defending Daniel Ellsberg; former New York Senatorial candidate Paul O'Dwyer; and Terry Lezner, who was forced out of his job as head of OEO legal services last year by President Nixon.

## SECOND INDICTMENT

What were alleged to be the texts of two letters smuggled between Berrigan and Sister McAlister were appended to the second indictment in a legal move that attacked the defense for creating prejudicial pre-trial publicity.

The letters, which were widely printed, discuss the possibility of a plan to kidnap - in our terminology - make a citizen's arrest of - someone like Henry Kissinger and hold him until the cessation of bombing raids over Southeast Asia and the release of political prisoners in the U.S.

Although defense sources claim that such a plan might have been discussed in a time of despair over the inertia of the anti-war movement, they also claim that it was never carried past the talking stage.

"A key point in the trial is that people must learn to make the distinction between discussion and planning, and the necessity for free discussion in a free society, no matter what the range of topics," said Scoblick.

*Newsweek*, and *The New York Times* none of which took the bait. They did, however, print excerpts from the letters after which they were appended to the second indictment.

"The prosecution may indeed gloat over the success of this adventure," Defense Attorney Paul O'Dwyer commented. And added, "But it has tarnished the court and our system of justice."

## The letters discuss the possibility of a plan "to kidnap - in our terminology - make a citizen's arrest of - someone like Henry Kissinger."

According to Glick: "What they've tried to do is to call us what we aren't and in that way destroy whatever following we have."

Mary Scoblick added, "They probably thought we had more of an official following than we actually had. And the last thing in the world that a repressive government wants is for people of religious principles to become political. They need the Church very much to support them in a country that claims to be a Church-going country."

Meanwhile, the government had previously tried without success to leak the incriminating letters and others of a more personal nature to *Life*, *Time*,

Asked at a press conference if the attachment of such evidence to an indictment was as unusual a move, U.S. Attorney William Lynch replied that it was "customary procedure." The Justice department was unable to come up with a single precedent.

The trial for the Harrisburg Eight was recessed until Monday, 24 January.

Last week Reverend Philip Berrigan was asked to answer just one question: "Are you satisfied with your defense?"

After answering that he was satisfied, Berrigan was re-shackled and delivered to federal marshals for the trip back to the Danbury, Connecticut prison.

Our apologies  
good friends  
for the fracture  
of good order  
the burning of paper  
instead of children  
-Daniel Berrigan





# Underground Press Seeks Protection

• DAVE SCHWAB

A brief filed 10 January, 1972, in Tucson, Arizona asserts that freelance reporters for "underground" publications are entitled to the same protection as reporters for established publications.

The *Amicus Curiae* brief was filed in the U.S. Court of Appeals for the Ninth Circuit by the Association of American Publishers [AAP] in behalf of Thomas L. Miller, a former reporter for the College Press Service. Miller is currently a freelance reporter for a number of publications on youth culture and radical political movements. He was subpoenaed before a Grand Jury last August. Citing *Caldwell v. United States*, Miller successfully moved to have the subpoena annulled.

The *Caldwell* case, which sustained a reporter's right to resist such subpoenas in the same court that is to decide Miller's case, is now pending in the U.S. Supreme Court on an appeal by the Government.

Among the nine signers of brief in that case in behalf of Caldwell are: The association of American Publishers, the American Civil Liberties Union (who have of late made a number of legal attacks against various aspects of grand jury abuse), some major newspapers, broadcasters and press associations.

The Government subsequently appealed the District Courts order, in the Miller case saying that the Caldwell case was not applicable because the defendant, Earl Caldwell, was a regular reporter for the New York Times and that his sources, members of the Black Panther Party, were more sensitive to disclosures than Miller's.

To the Government's argument that protection is limited to established reporters, the brief said, "Such picking and choosing among the media to be afforded constitutional protection is contrary to the basic tenets of the First Amendment....In recent times, three outstanding examples demonstrate that a freelancer's work may give rise to precisely the changes in public thinking and action which are the traditional justification for a free press.

"It was a freelance authoress, Rachel Carson, in her book *"Silent Spring"* which largely started the impetus for concern about the environment in general and awareness of the dangers to the environment of insecticides in particular. It was a then unknown freelance author, Ralph Nader, by his book *Unsafe at Any Speed* who first made the public conscious of the dangers of the in-

adequate safety features of automobiles and the need for better consumer protection, in general. It was an unknown freelance reporter whose credentials were similar to those of the witness, Seymour Hersh, who first disclosed the facts of the My Lai massacre for which he subsequently received a Pulitzer Prize."

The brief also contended that the Government had failed to show any compelling need for Miller's appearance. They refused to make known the subject of the inquiry, what questions would be asked and had not shown any evidence that the information could not be obtained from another source.

## THE BUDGET CRISIS, AGAIN AND AGAIN AND AGAIN

• MARCIA RYBCZNSKI

The freeze is on. Governor Rockefeller's tight budget for the '72-'73 fiscal year has already begun to effect the academic community throughout New York State.

In general, the proposals of the budget attempt to continue support for the programs and services currently offered by the universities and to provide them for approximately the same number of students as enrolled now.

At SUCB, a cutback of almost \$700,000 has necessitated a curtailment on spending in several areas including supplies, general expenses, equipment, and temporary services. Also in line with the state's limitations, there will be little growth in enrollment.

Probably one of the most ironic effects of the budget cuts in line for State, lies in the probability that the three new buildings which are currently under construction, may be unable to open up next semester, due to lack of funds for operations and maintenance. The governor's budget makes no provisions for the heating, lighting, and cleaning for these buildings.

Another area hit hard by the stringent budget is security, which will be unable to hire additional security policemen to replace private ones hired to deal with the sharp increase of crimes in the dormitories this year.

Support of this year's higher education budget may come from another hit at the taxpayer's wallet. Students will also support the "zero growth" budget by paying an increased tuition of about \$700. A larger allotment of funds for Regents and incentive awards will take some of the bite off the raised tuition.

A group of student leaders at SUCB and other state universities, concerned about the effects of the budget cutbacks, have banded together to inform state legislators that students do care about the quality of their education.





# WOMEN'S FESTIVAL

Buffalo State College will have its first women's festival this spring. The symposium, a *Celebration of the Arts* will feature female performers in just about every field of the arts.

Diane Schaich of the Speech and Theater Arts department of Buffalo State College says that the festival will, "...not only give women an opportunity to display their work, but to also become engaged in dialogues about how female artists function - reach fulfillment."

The week long festival running 21-29 April is being designed by a committee of women, although men have been invited to participate in the planning. The goal of the celebration is an increased awareness of the elements composing the feminine aesthetic.

Activities include speeches and workshops by women of both local and national importance. Professional artists from a broad range of the arts (visual, verbal, musical, dance, etc.), have been invited to take part in the festival.

## ART SHOWS:

Heading the visual demonstration will be an art exhibit to be presented by female students and faculty members.

Butler Library will house an exhibition of traditional creative activities which have since been developed into professional art forms - crafts, such as weaving and quilting.

Women in the field of commercial art have been invited, as well as two female architects, Bunny Steiglitz and Elizabeth DeFrance.

Pat Minardi, an artist and a member of a radical women's art group, will speak on opening night.

Workshops in sculpture, movie-making, and the use of hand tools stand to be presented.

## DRAMA:

Myra Lamb will present scenes from two of her plays: "Mod Donna" and "What have you done about me lately?" A Black Theater group has been invited to take part in the drama section, and a production directed by Karen Leonard dealing with Lesbianism will be presented as part of the festival activities.

## MUSIC:

Muriel Wolf, director of the State University of New York at Buffalo's Opera Workshop is scheduled to speak on, and demonstrate the women's role in the opera.

The *Pennywhistlers*, a professional group of versatile women singers, is tentatively scheduled to appear. A surprise guest might be Buffy Sainte-Marie. Along with the music workshop a coffeehouse featuring female artists is on the agenda.

Meredith Monk, a dancer, will add to the festivities by giving an exhibition in dance.

## POETRY:

If paroled, Ida Tassin, a black poet who is currently in prison, will headline the poetry workshop by giving a reading of her own work. Three writers from the local feminist publication, *Earth's Daughter*, will also give readings.

The Convocations Board is sponsoring Anselma Dell'Olio, producer of a CBS production *Women*. The show, which is not aired locally, is a feminist program aimed at the housewife.

The committee hopes to tape and record the *Celebration of the Arts*.

Any woman (or man) interested in helping with the women's festival is invited to contact either Karen Goldenstein at 882-6431; Diane Schaich at 862-5804; or Shirley Rickert at 862-



AN OTTO PREMINGER FILM

Starring  
DYAN CANNON JAMES COCO JENNIFER O'NEILL

KEN HOWARD NINA FOCH LAURENCE LUCKINBILL

and  
LOUISE LASSER as Marcy BURGESS MEREDITH as Kalman

and  
O.C. SMITH SINGING "SUDDENLY, IT'S ALL TOMORROW"

Screenplay by  
ESTHER DALE

Adaptation by  
DAVID SHABER

Based on the Novel by  
LOIS GOULD

Color by  
MOVIELAB  
A  
PARAMOUNT  
Release



Produced and Directed by  
OTTO PREMINGER

'R' restricted under 17 requires accompanying parent or adult guardian

STARTING  
FRIDAY

684-0700  
**HOLIDAY 2**  
3801 UNION RD.



Financial Aids  
Office  
loses your  
application.

**S.U.C.  
Kard**

BUY BOOKS  
Pay ten times  
roll of dice.

NO  
PARKING  
GO TO  
NEXT SPACE  
+

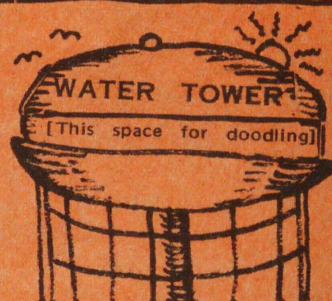
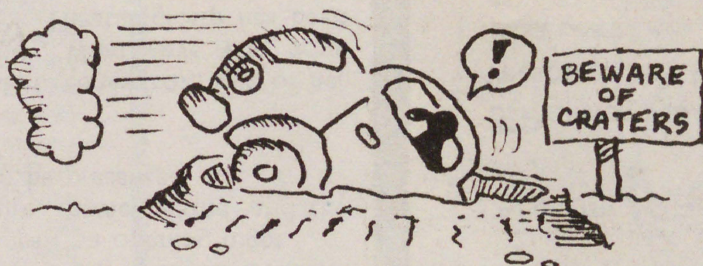
PARKING  
RESTRICTED  
(You shouldn't  
have parked  
here either.  
Pay \$5 fine.)

SEMESTER END  
Roll die to get Cum:  
1=2.5 4=3.25  
2=4.0 5=1.90  
3=.75 6=1.25  
And sign up for  
next semester.

WIN! WIN!  
IN THE  
Beer Belly  
contest.

Student Study

Credits,  
and an A.



Sell Used Books

Earn ten times the  
roll of the dice.

**S.U.C. Kard**

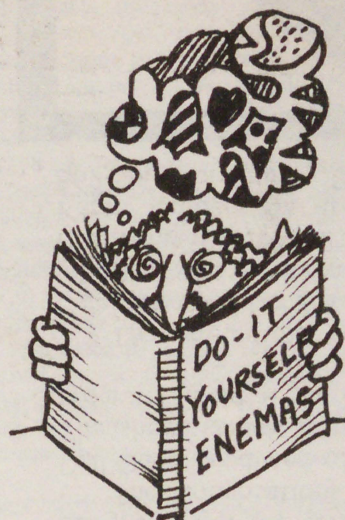
Go to philosophy class  
STONED

Get an A.

BURSAR'S OFFICE  
Miss Nowitty, Dir.

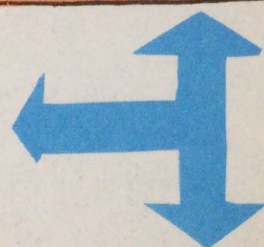
Get trampled in  
Dorm Fire Drill,  
and lose ONE turn  
to sew your toes  
back on.

FINANCIAL AID  
OFFICE



SPACED OUT!  
Roll dice  
again.

Go to  
Folk Dance class  
Drunk  
Get an F.

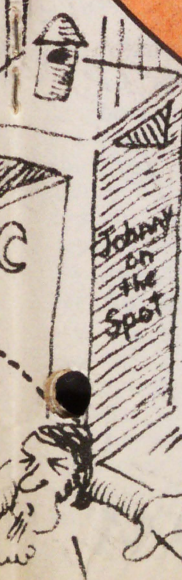


Loose notebook & find a  
better one at the Union  
Information Desk.  
You pass a whole new  
set of courses!

Bicycle stolen from  
Union Quad-  
Pay \$50 for a new bike  
...and a better chain.

**S.U.C.  
Kard**

HELPEE SELFEE  
CENTER





ADMISSIONS OFFICE



PARKING LOT

S.U.C. Kard

S.U.C. Kard

Have a love affair with the prof of your choice.

Good for an "A"

ADD DAY  
Roll one die to see how many you add.

1=1	4=0
2=2	5=2
3=3	6=3

Bursar makes error in YOUR favor—  
You Get \$100.



WIN! WIN!  
\$10 IN

Mr. Beer  
Contes

Go to College Camp  
Vacation Spot

for  
OPEN  
WEEKEND-

Pledge

SMW Fraternity.

Go to Reekwell Quad  
to give the lions a

alone.

CHEAP THRILL!

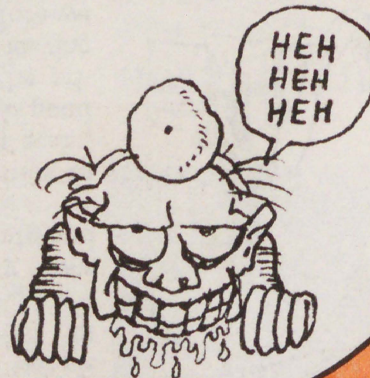
DEAN'S  
OFFICE

¡Chinga este espacio!

You peddle most of yours,  
and ALL of your friend's blood  
at MIRSA—  
Gain \$100, but lose ONE friend.



S.U.C. Kard



COUNSELING  
CENTER

Amazy Nagger, Dir.

You hit the Jackpot  
with the candy machine  
in Reekwell-  
& 100 dimes  
pour into  
your hot little hands.

WATCH OUT FOR  
Falling cat calls,  
Falling bricks,  
&  
Falling  
Johnny-on-the-spots.

If you are bored with  
this game trace this  
drawing with a  
single line.



Time's up! You lose.

HEALTH  
OFFICE

Dr. Youstroke,  
Dir.

Dr. Merlin,  
Staff

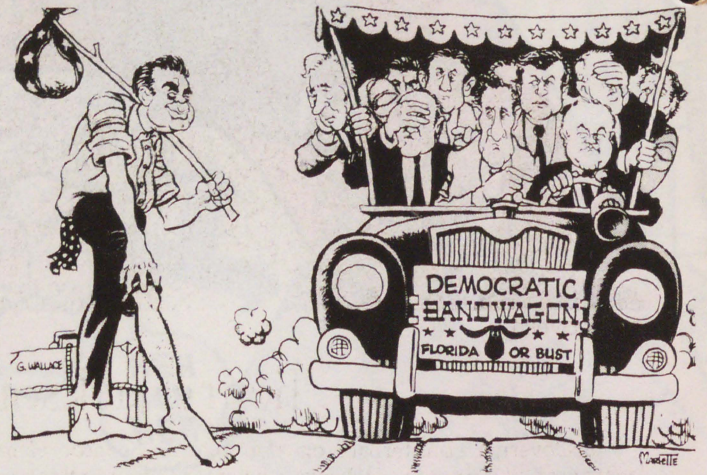


# Election '72

## Democratic hopefuls

As the year 1972 unfolds the American people are faced with the task of deciding whether to put another vote of confidence in the hands of Mr. Nixon or elect someone who we feel can lead us safely down the road of freedom, liberty, equality, fraternity and of course, justice for all.

One need not be much of a political genius to realize that President Nixon will indeed run again, although - with the experts rating his chances as good - to - excellent - he will not participate in the primaries. Election day is still ten months away, leaving the calendar open for possible mishaps. Therefore we must turn to the opposition party for examination of the many alternatives that are presented there.



muskie

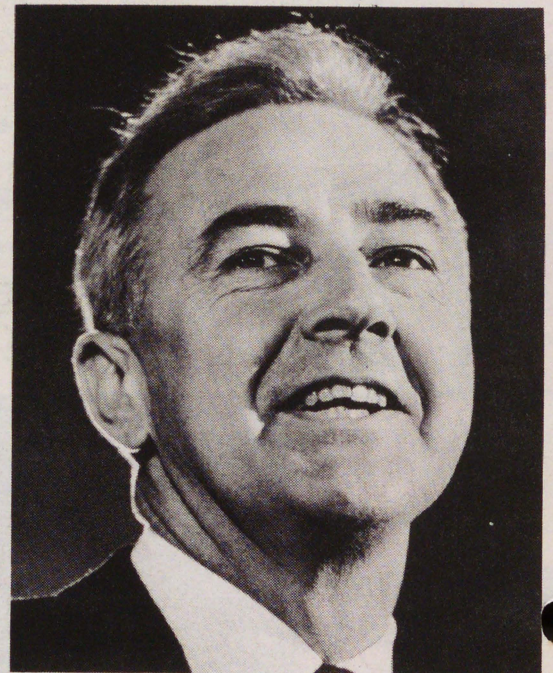
### edmund muskie

The current front-runner according to the most recent polls is Senator Edmund Muskie of Maine. Muskie is a moderate who has fluctuated between the left and the right, depending upon the individual circumstances. Much of this may be due to the reputation he developed while campaigning unsuccessfully for the vice presidency in 1968 and his landslide re-election (senate) victory in 1970. He also has experienced political pros working for him in this new campaign: Cyrus Vance and Clark Clifford among them.

Muskie faces the assignment of maintaining his lead over the other candidates, which might well leave him vulnerable to attack from other contenders in his party.

### edward kennedy

Although Senator Edward Kennedy of Massachusetts insists that he is not a candidate (and has gone so far as to remove his name from the ballots in all primaries so far to prove it), he could easily step in should Muskie flounder in New Hampshire or Wisconsin. Possibly holding the reins on the Black/youth coalition and a favorable standing with the Old Guard as well, Kennedy could become a major contender. Personal life will likely be a factor in his success, though: Chappaquiddick has to be lived down - or forgotten - as do last year's possession bust for a few of the Kennedy clan sons and their marijuana.

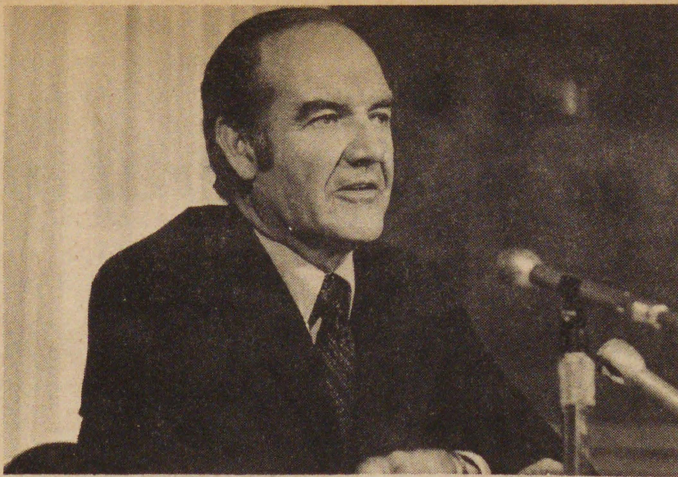


### hubert humphrey

Senator Hubert Humphrey of Minnesota ranks near the top of the Democratic hopefuls, still enjoying the support of Blacks and organized labor. The coalition of these two groups, although somewhat outdated, is still powerful enough to influence the outcome. This, added to his holdover support from 1968, Humphrey could well emerge a top contender should his showing in early primaries be strong.

mc carthy





mc govern

## george mc govern

Probably the most liberal of all, George McGovern of South Dakota, was the first to announce his candidacy. Despite this, his chances of receiving the nomination are slim. He is a "one issue candidate" - that issue being Vietnam.

Senator McGovern has had virtually nothing to say about the economy which is presently the major issue at stake. One may recall that massive opposition to the war in Vietnam did not arise until it caused the tottering of the economy in 1967. If Nixon's withdrawal plan moves according to schedule, the U.S. will have but 60,000 troops left in Vietnam by election day leaving McGovern without a platform.

Should McGovern fare well in the primaries, he could push the official Democratic Party Platform to the left regardless of who gets the nomination. This will, perhaps, be his greatest contribution.

## henry jackson

McGovern's counterpart on the right is Senator Henry Jackson of Washington. Jackson is what one would refer to as the traditional New Deal Liberal. That is: liberal on domestic affairs, conservative on foreign policy. Because our economy is suffering from the failures of our current foreign policy (which Jackson supports), he stands to the right of center. Jackson's chances are slimmer than McGovern's. The Democratic right-wingers probably will not support him due to his liberal civil rights record; the moderates will find a more likely winner with Humphrey or Muskie; and the left will go with McGovern.



lindsay

## spoilers

Among the lesser notables, or spoiler candidates (those who don't rank with the major contenders but can capture enough votes for commitments from the majors), are New York Mayor John Lindsay and Los Angeles Mayor Sam Yorty. Although both are entering the primaries, the only thing they hope for is a division of votes to the left and right.

One of the most serious of the spoilers may be Shirley Chisholm, the Black Congresswoman from New York City. Her candidacy may capture some of the numerous (one out of five) Black votes won by Humphrey in 1968 thereby insuring a program for her people.



shirley chisholm

## eugene mc carthy

The spoiler of spoilers is naturally Eugene McCarthy of Minnesota who made history in '68 by defeating President Johnson in the New Hampshire primary. His candidacy will undoubtedly hurt McGovern, but nevertheless provide an alternative for alienated youth.

Like most others, the 1972 race will involve nothing less than blood and guts. It will be interesting to see how the Democratic nominee will fare against Nixon. Will the Democrats be able to rectify their differences and unite against the President?



WITH THIS ISSUE  
WE BEGIN A NEW  
STANDING  
FEATURE OF THE  
NEWS SECTION  
MIKE KAISER  
STRAIT NEWS  
COMMENTATOR  
WILL BE  
ANALYSING THE  
CAMPAIGNING  
THE EVENTS, THE  
CANDIDATES  
LEADING UP TO  
ELECTION DAY  
1972.



# TENURE:

## Methods and Operation

■ JAN NUZZO

The tenure system is one which is designed to secure a place in the university for professors who have demonstrated sufficient academic qualifications and scholarly value to the campus and the community. While there are good arguments for and against the tenure system, the real issue has been in the mechanics of the situation rather than the pros and cons. If it were possible to tighten the procedure by which a professor is given tenure, many of the discrepancies could be eliminated.

Tenure procedures on this campus are designed to originate within the department of the professor in question and follow the policies of the Board of Trustees of the State University of New York. These policies are an attempt to provide regulations of term, continuing and temporary appointments, as well as other rules concerning promotion and other actions governed by the Board.

The differences in the various types of ranks and appointments determine in fact the position and stability of a professor in the State University System. In order to understand the categories in which each professor is classified, it is necessary to note the definitions and methods stated by the Board of Trustees.

Under Article XI, "Appointment of Academic Staff," Title A, continuing appointment is defined as "an appointment to a position of academic rank which shall not be affected by changes in such rank and shall continue until terminated in accordance with the policies."

In effect, continuing appointment is tenure. For, unless a serious violation occurs, a person who holds a continuing appointment holds an appointment of indefinite length. In order to acquire continuing appointment as an Assistant Professor or Instructor, the appointee must have completed 7 years of service in a position of academic rank (Instructor or above). On the Associate Professor- full Professor level, reappointment "at the end of 3 consecutive years of service within the University as Professor or Associate Professor shall be a continuing appointment."

The second category which may apply to a faculty member is a term appointment. As outlined by the Board of Trustees (of SUNY), "A term appointment shall be an appointment for a specified period of not more than three years which, except as otherwise provided for by these Policies, shall automatically expire at the end of the period unless terminated earlier in

accordance with these Policies; provided, however, that no term appointment shall be given for a period extending beyond the period of service after which, pursuant to this Article; reappointment shall be a continuing appointment."

A term appointment, then, is one which provides for the services of a faculty member for a specific period of time.

The third type of category is the temporary appointment. Again, according to the Board of Trustees, this is "an appointment for an unspecified period which may be terminated at any time. Temporary appointments ordinarily shall be given only when the service is to be part-time, voluntary, or to continue for less than one year".

These three categories represent the terms by which schools in the SUNY system acquire the majority of their faculty members. (In a small number of cases, there are also University and Distinguished Professor appointments.) For the most part, the various types of appointments serve to regulate the pay scales, the professional stature and the academic mobility of SUNY faculty members.

Perhaps the most important aspect of the collegiate atmosphere affected by these appointments is academic freedom. The simple fact is that tenure frees a faculty member from many internal pressures such as job security. Regardless of the advantages of the tenure system, the root of the problem is the method by which an individual is granted or refused tenure.

Looking first at the obvious symptoms, tenure can be seen in two distinct ways. Those who favor continuing appointments do so for a number of reasons

First, there is significant support for the idea that, after having performed a certain amount of quality service, a faculty member should be able to work on a permanent basis. Proving one's value to the college and the community should result in the security of a continuing appointment, according to this view point.

Aside from security, tenure can be seen as a means of enabling a professor to exercise academic freedom in a constructive sense. There is a great need to revive academia from reactionary operation in order to establish an atmosphere of free flowing ideas and unencumbered interaction. In order to achieve this, many seek to maintain the tenure



system in order to allow for quality work without unnecessary pressures.

Opposing views are generally characterized by the attitude that tenure is more trouble than it is worth; that the problems involved far outweigh the advantages.

The most serious objection seems to be that many people fear and dislike tenure because, in some cases, mediocre professors cannot be removed, and that professors tend to become lax about their work when they no longer have to worry about their position in the school system. Since having a continuing appointment means that a faculty member has his job for as long as he wishes, a professor of low quality, or with poor communication methods, becomes a literal fixture in the system. Because he occupies a permanent chair in a department, it is impossible to replace him with a better qualified professor.

Further, it is argued that, with tenure, a professor can virtually stop working. In effect, he can meet with his assigned classes and forget about his particular field entirely. This, of course, creates a situation where the faculty member in question can stop all studying and research in his field. He can remain ignorant of advances in his field, and of information and criticisms of his own viewpoints.

It is also argued that tenure removes all aspects of competition and quality. The point of competition seems, however, to be a problem of the system rather than of education. For, due to the size of schools and school systems, competition is connected with economic and prestige factors rather than the business of discovery and mental growth. It is, none the less, a practice which is deeply ingrained, and therefore, must be recognized.

A final criticism of tenure is that this type of system creates a stagnant and stifling atmosphere on a college campus. Many claim that the tenure system actually creates a hierarchy that perpetuates a type of class system. The biggest complaint here is that education suffers great interference because of the attitudes produced when permanent and transient persons must share the same educational system. It is also claimed that permanent departmental positions decrease the possibilities of mobility within a college; further, that a school may be subjected to a limited number of schools of thought for a period of many years.

These arguments on tenure can and probably will always be a subject of debate, however, the system itself will not change, and therefore never change for the better unless some serious thought and action are applied to the problem. If tenure is ever to realize the high level goals it can achieve, the methods by which it operates must be changed.

The first administrative reconstruction must begin within the departments. Presently, tenure recommendation is generally left up to the various depart-

ments and these recommendations are seldom questioned, much less challenged by the administration. The fate of any given professor is literally in the hands of his colleagues. Unfortunately, the members of the department may not be the best people to make such a decision, for it is often found that strong prejudices and jealousies may exist that would bear upon the decision. It is known by many that certain individuals have purposely been ousted to remove competition for promotions, etc., and presently there few, if any, safeguards against this type of situation.

To compound the problem, administrators are unwilling to interfere with the faculty decision because they are usually not a member of the discipline, and also, they are so removed from the situation, they fear taking a hand in a distant area.

Another problem encountered with tenure is that a vote on continuing appointment is not necessarily made by senior members of the department. It can and is being made by the people who hold a rank lower than the person in question. This also applies to votes on promotion, for an assistant professor may be voting on the question of promoting another assistant professor to the associate level, etc. This creates a situation where a relatively young department of Instructors and Assistant Professors could get together to raise their own rank and appointment status. To remedy this, it is clear that if no senior members are available, unbiased senior members in the discipline from other schools should be called in to examine and consult the proceedings.

As it is, there are now virtually no checks or reviews concerning tenure. The administration does the actual hiring, promotion, and appointing, but still, without viable machinery between a department chairman and the president of a college, the president acts with little or no knowledge of what he is doing. He is working with second-hand information that may be vague, deceiving, and possibly smoothed over to make a good impression. Thus, the president is taking a grave responsibility without ever being aware of the circumstances or the consequences. In speaking with the president I have found that there is no desire to question the attitudes and decisions of a department on the assumption that departments are entirely capable of extreme autonomy. In fact, this is sometimes untrue. The academic game does not always maintain the fairest ground rules imaginable. Too often petty differences, fear, and prejudices enter into important decision making. And all too often this is never checked by the administration.

To refine the tenure system to workable order, the administration must demand certain procedures to be corrected, and others to be instituted. Many things must be taken into account. Student reaction to communication abilities should be given serious consideration, for a brilliant scholar is useless in a



## SURVIVING THE SYSTEM (cont'd. from page 14)

distributions. Taking the general distribution courses first gives you maximum flexibility where you need it: at the end of your undergraduate career. If you save the unwanted courses for last, not only might you be taking three of four courses which you don't like but what is more important during what is likely to be your busiest year, that is, if you are able to schedule the courses and not be closed out. Sophomore-Junior Variety: "I must not have any administrative problem because nobody has said anything to me."

Don't bet on it. During your Junior year, check--preferably at the middle of either semester not at the beginning or end which are busy for everyone--that you are clear both in your Bursar's account and in your records in the Registrar's office.

If you don't do this, you might find yourself in the midst of final exams and graduation plans trying to validate courses transferred from former schools, getting credited for the right number of hours, or having graduation delayed because of delinquent payment of library fines etc. If the appropriate authorities are out of town, on vacation etc., the untangling might not be finished on time at all. If, however, you discover any trouble whatsoever a year ahead of time, you will have months to devote to correcting the problem before graduation.



*Melvin Hoffman is a member of the English department at Buffalo State. He is currently teaching Foundations of Language and English Grammars.*

Senior Variety: "I'll get to it all the second semester:

You might, but do you want to? You face:

1. Application for graduation which, by the way, has a nasty habit of turning up unexpected problems of the variety discussed above.
2. Evaluation of credits.

3. Fees and fines of various kinds owed to the Bursar.
4. Placement files--waiting until the end of the second semester can result in not all of your recommendations being turned in by professors occupied by writing ten others, turning in final grades, forgetting etc.
5. Gowns, Rings, Parties, Dances, etc.
6. Job interviews, writing resumes etc.
7. Final exams and papers for your courses.

## ADMINISTRATIVE PRATFALLS AND PITFALLS

When you have to untangle an administrative problem, use the phone first. For some reason, many students expect faculty and administrators to be robots available every day 12 to 24 hours a day waiting, deferring all business until that magic moment when the student needs them. That someone is on vacation, out of town, or out of the office is viewed by some students as a personal imposition. No matter how you view the situation, there is no guarantee that the party you want to see is in. What is more, he or she might not be the party able or empowered to handle your problem. Calling ahead can avoid the rushin' roulette of round old Rockwell or the chase to Chase etc. If you call first, you might minimize the grief from running in circles becoming progressively angrier and more desperate so that you are ill-prepared either to adequately explain your problem or to pleasantly solicit cooperation.

Be short and to the point. Sure, maybe you have been running in circles; today's the only day left; tomorrow, you are leaving with your love for the Faro Islands etc. But--other people have their problems too. Keep your conversation relevant. If you do not, there is a tendency of people either to suspect that you are using verbal camouflage to cover up past or intended future wrong-doing or to assume that you are so disorganized that you are undoubtedly the cause of your own problem. Besides, you are the twelfth person to come in with a story like that, that day.

Get the name of anyone who sends you to see someone in another office. Ask it with a polite smile and tone of voice like this, "Thank you, whom may I say to \_\_\_\_\_ has been kind enough to send me to him or her for this information." If the name is not given or is given grudgingly, you might suspect the validity of the information. If it is given and the information is incorrect, the next person on the merry-go-round will, at least, find out who is responsible for misdirecting students.

In regard to names, it is not uncommon in administrative offices for certain matters to be entrusted solely to a single person, generally a civil service employee of long seniority. If that person is



at lunch, on a break, on vacation etc., you can often experience as much difficulty as if a chairman, dean, or other official were out. But-remember the person's name and the extension to be able to reach that person directly when he or she is available.

Your problem might be the most important problem in the world to you, but the person whom you are facing might have faced twenty others who feel as you do. Moreover, this person has his or her own problems: family, job etc. Furthermore, the boss of the person whom you are seeing might have instituted a set of priorities conflicting with the immediate solution of your problem. Not solving your problem rapidly, efficiently etc. is not necessarily the result of incompetence or carelessness, but is often due to your problem being legitimately weighed as less urgent or due to a lapse caused by an overpressured environment for which some allowance should be made.

Whether or not you are in the right and "they" are in the wrong might bear little relation to whether your problem is solved or solved quickly. In any event, a person justly or unjustly accused of being slothful, incompetent, inhumane etc. is not likely to respond to you with open arms or to your problem with any dispatch. Bursts of righteous indignation may soothe your tortured and overburdened psyche, but a controlled temper and rational delivery can often lead to your problem being solved much more easily. Avoid accusations which cause people to react negatively and defensively. Where you can, leave the other person an out: "I understand how busy you were at . . ." or "I know you have so many people to handle . . ." As often as not, you have probably stated the actual reason for the problem or the delay in its solution. In any case, you permit a person to treat your problem in a more positive frame of mind. You might, at some level, view administrative personnel as indistinguishable cogs in an impersonal machine, but each thinks of him or herself as a human being.

Whatever you do, don't lose your grade reports, bursar's receipts, notices of admission, acceptance etc. If one must be given up, make a Xerox copy first. When visiting any administrative office, make sure, ahead of time, that you have with you any record which is vaguely pertinent to your problem. This can save unbelievable amounts of time and maybe your career. Don't throw them out at the end of the year. Your Freshman grade report might be valuable in proving a point 3 years later. Throw out paper at your peril.

#### PERILS FROM PROFESSORS

From perspectives of personality, interest, competence etc., there are many types of instructors too numerous to discuss. A single type, how-

ever, poses the greatest threat to undergraduate success and peace of mind. (It is necessary to mention that my next comments are totally subjective impressions based on my own experiences and upon casual not structured observations.) As a class of individuals, the type of instructor that I am advising about might be called the Tyrant. This type has at least three varieties which I term, respectively: Crusader, Obsessive, and Super-straight. The features common to all three are;

1. An inability to tolerate diverse points of view or to sustain any criticism.
2. A frequent means of class control is ridicule.
3. A compulsion to devote inordinate amounts of class time to personal opinions.

Crusaders and Super-straight are two faces from the same coin. Both expend their major efforts in political activity. The Crusader unlike the Super-straight will sometimes lack paper credentials. The Crusader directs political activity toward students--generally in activist pursuits; the Super-straight directs political activity toward the administration--often as a spy and all around "brownnose." Neither devotes much time to course preparation: the former holds many "rap-sessions" few of which are directed toward educational advancement: the later has a tendency to teach straight lectures from the notes he or she took while attending an analogous course as a graduate student.

The Obsessor, like the Super-straight, has proper paper qualifications and moves with the administration on many issues. Unlike the Crusader of Super-straight, the Obsessed might be well-intentioned, prepare lectures carefully etc. His or her problem is an obsession with a single idea which is repeated again and again no matter what course or topic is being discussed. Usually, this person can be derailed from any topic by asking a question based on the obsession.

As graduate students, Tyrants generally turn out to have been quite intelligent, but lacking in self-confidence. The Crusader seems to compensate by becoming an activist. The Obsessed and Super-straight generally are the persons reluctant to open their mouths in front of teachers or express their scholarly opinions in front of colleagues for fear of ridicule, although the latter can mouth platitudes on cue. Once in front of a captive class bound by registration, requirements, and grades, however, you cannot keep them quiet. Protected by law and custom, ideas are expounded that they would not dare express before colleagues--hence a lack of scholarly activity.

When faced with such inactivity, the Crusader claims political discrimination, and the other two claim that they devote the bulk of their time for



other activity. The truth of this is very difficult to determine by faculty colleagues and administrative superiors since there are truly fine instructors, non-Tyrants, who do devote their professional life to teaching and whose dedication benefits us all. Perhaps, future use of student evaluation measures might be of aid in deciding the accuracy of such claims.

Tyrants all demand conformist behavior. The Crusader might demand that every assignment reflect a particular political, ethical, economic etc. point of view. Required are slogans, in-group language, frequently foul, emotional harangues, blue-jeans and berets or whatever constitutes the current uniform. The Super-straight tends toward skirts and blouses on girls, neat trousers on men, dutiful repetition and memorization—chiefly of Super-straight's own ideas, and a respectful, preferably obsequious mode of address and inquiry. The Obsessed is most difficult in this respect because demands are variable alternating between reasonable and irrational as the semester progresses.

When I was an undergraduate, these types tended to be most evident in Education, Humanities, and the Social Sciences to the dismay of colleagues tainted by unwilling professional association. What you are willing to do to survive the Tyrants is a matter of individual choice. How much you can stomach or your conscience can bear is something only you can decide. I can, however, list some handy don'ts:

1. Don't ever be fool enough to ask a question or volunteer a statement in class that might contradict a Tyrant or make him or her look foolish. You risk possible ridicule as well as his or her permanent black list from then on. If you must ask a question, do it outside of class where the instructor's ego is not threatened.
2. Don't miss any opportunity to find out what the point of view of the Tyrant is on every possible issue—particularly views not discussed in class. Talk to former students, read Tyrants' theses and dissertations, listen to conversations before and after class where such views might be expressed. Make sure that these eventually turn up somewhere on your papers, examinations etc. to give evidence of your perception.
3. Don't ever let the Tyrant catch on—even after the course is over. There are opportunities open in terms of bad recommendations, bad reports of you to other instructors etc. to permit the possibility of revenge. Fortunately, the day might yet come when the sway of such Tyrants might wane considerably. Students' rights provisions, grievance procedures, and student evaluation are in various stages of preparation in colleges throughout the county. Until then, watch yourself.

## THE FINAL AND GREATEST PROBLEM: YOU

Do you know what you really want? There is a common and recurrent call for greater student participation in academic affairs, yet high absenteeism and unfinished projects are not infrequent concomitants of student organizations and enterprises. Involvement is fine as long as the "other guy" carries the ideas to completion. U.B. with its Polity concept gave everyone a vote in student government who was interested enough to show up; few did. Rule, as always, went to those willing to take the time. Do you want to involve yourself in making decisions for others if you haven't made most of your own yet?

For example, a student whom I will call Mr. K. met me one day at about 11 a.m. in the library and said, "School is regimented, conformist, too structured; I'd leave it except I'd have to go into the Army which would be even worse." I met him again around 2 p.m. in Moot where, speaking of a professor he said, "I can't understand what she wants. There's no structure in the class. How can you learn anything without some structure or organization?" I confess to having lost my temper. I hit him with a book while repeating his previous statement word by word. I have had no opportunity as yet to apologize since he crosses the street or changes direction whenever he sees me.

A colleague to whom I will refer as Mr. S. tried to divide his class into two tracks. Track one was traditional: definite assignments, examinations etc. to satisfy traditionally oriented learners. Track two had few fixed requirements: a journal, regular consultation, and participation in evaluation to serve more creative students. What happened? Most creative students chose the traditional track because the second looked like too much work; most traditional students selected the creative track because it looked like less work.

An example, in my own department, of complaint for complaint's sake concerns the constant disdain expressed for boring, superficial English survey courses by English majors. When the chairman scheduled several seminars, most of them had to be closed due to insufficient registration. One common reason expressed by students why they had not enrolled in one of the seminars was, "It looked too hard."

Before blaming all your failures on some aspect of the System, be sure your dissatisfaction springs from genuine cause and you are not really "copping out" by finding fault with any situation in which you find yourself. "Everybody else is to blame, but me." sounds fairly hollow. A healthy amount of self-criticism is necessary to survive which is what this article has been all about. □



(cont'd. from page 25)

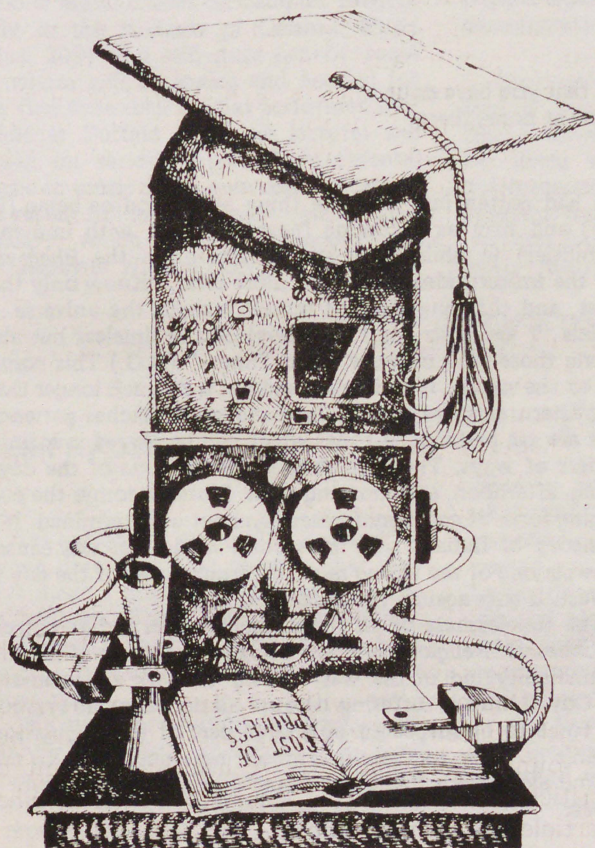
classroom if he cannot communicate some degree of expertise and enthusiasm to his students. Faculty members (in the department) should not be the only ones to decide on these important issues. The various levels of the administration should also take a part. The dean or his representative from the respective division should take part as well as the president of the college. Other appropriate administrators could also be included.

Along with faculty and administration members, outside experts in the field should also be included in the evaluation of a professor's work.

With a system such as this, it would be far less likely that undesirable biases could enter into the review of a faculty member. This would create a situation where serious evaluation would weed out mediocre professors and, at the same time, recognize qualified professors.

Without the ability to operate freely with no political pressures, a professor can rarely do justice to his students and his work. Tenure is important because it allows an atmosphere of academic freedom without fear of reprisal. If the system is not abused, quality professors can continue to enrich their campuses and can allow education to develop at a rate of high quality.

Like anything else, tenure is useless and destructive if it is not administered properly. The time is not to eliminate it because of its deficiencies, but rather to correct these for constructive use. □



STRAIT 27 JANUARY 1972

advertisement



## How do you tell a 6-year-old you don't know where his daddy is?

A YOUNG boy whose father is missing can't understand when he hears people saying things like...

"the prisoner-of-war question is a political issue"

"this is not a war so how can there be prisoners of war?"

All he knows is that his father is "missing in action" and that nobody can tell him where his father is and how his father is.

This message to Hanoi — this message to the people of the world — is in behalf of the children, the wives, the fathers and mothers of Americans being held in secret captivity in North Vietnam, South Vietnam, Laos and Cambodia.

Of course, we all want the war to end and the prisoners to be released as soon as possible.

But meanwhile there is no need for Hanoi and its allies to delay even a day in answering this plea:

Let official neutral observers into the prison camps to see who the prisoners are, how they are, where they are and whether or not they are being humanely treated according to the standards of civilized nations.

It is so human for little boys to ask.


It would be so humane for Hanoi to answer.

### SUPPORT OUR PLEA TO HANOI AND ITS ALLIES:

Clear away the doubts —  
Open your prison camps to  
neutral observers...  
now!

We ask no more than we give. All American and South Vietnamese prison camps are inspected regularly by official neutral observers — The International Committee of the Red Cross.

✚ American  
Red Cross

Advertising contributed  
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National League of Families of American Prisoners  
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1608 "K" Street, N.W., Washington, D.C. 20006



# The Real World

GOING,  
going,

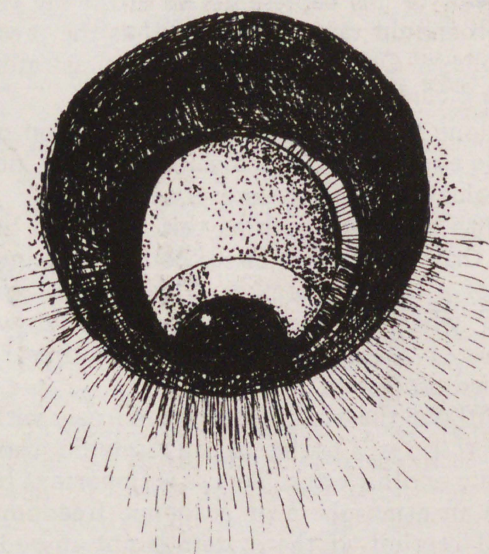
■ CAROL EDMONDSON

This quotation has become a favorite of mine.  
"Let your eye go to the sun; your life to the wind; by the meritorious acts that you have done,  
go to heaven, and then to the earth again; or, resort to the waters, if you feel at home there;  
remain in the herbs with the bodies you propose to take."  
Rig - Veda X, 63, 2

America is in an era of cultural disintegration. Not decay. People are unable to see the value of religion (faith), the arts, and at times the individual. We are so busy spreading ourselves thinly over everything and everyone that we very seldom see a total view of life; we segment our lives and only at certain times do we get the glimmer of inter-relationships in life.

Quite unexpectedly, I found this totality of vision in Indian culture last year when I took an Oriental Music course. Indian music is almost tactile in its impact on my mind - the sitar sounds like waves of time rolling out, it compels to thought and yet completely relaxes, the music becomes almost visual to the mind like great rolls of ribbon.

At the same time I began reading the *Bhagavad Gita* and was amazed at how interlinked everything was with the concept of god, Krishna; being a disillusioned Catholic, I found a great deal of similarities between Hinduism and Christianity (unadulterated) and even more between my own ideas on religion and Hindu beliefs.



gone . . .

I had gotten into a whole thing about god as being (infinite) and man as becoming (never finished, with immense possibilities) in philosophy and literature. In the *Bhagavad Gita*, the infinity idea was much more clear. "Know only that I exist, and that one atom of myself sustains the universe..." parallels "I am Who am..." (Exodus) God is timeless but also "among those who measure, I am Time..." (B.G.) This comes back to the music. It is timeless and yet it is much longer than our Western ears are used to listening to; it teaches patience. Ragas are set patterns of tones which can be played in infinite numbers of ways. They are divided by the time of the day - evening, afternoon, and morning ragas. Music becomes the ever changing form of god, omnipresent and yet undetermined. It is the theory of Indians that the second World War was caused by the playing of the wrong ragas at certain times of the day in the West. It goes against the order of things.

The timelessness of all these things makes Indian culture very cohesive. Religious symbols pervade all aspects of life just as Christianity did in the west during the dark and medieval ages. Our culture is suffering because all our religious symbols have come to be suspected by a large part of the population. We can't go back to the old symbols; new ones must be created and along with them may come a new life for culture in the west.



# music

## This Week



Beautiful, moving, serene, disquieting, enlightening, entertaining. Such is the performance of Lou Harrison and his entourage of accomplished musicians who will be lecturing and performing here at Buffalo State from 26 January through 30 January.

Lou Harrison is a nationally celebrated authority on Oriental music. He has devoted much of his life to the traditions, styles and form of Far Eastern music. The famous Rockefeller Foundation feels so secure in the talents of Harrison that they have sent him not once but twice to the Far East so he could continue his extensive study of Korean, Japanese, and Thai music. More recently, Harrison has concentrated his attentions to the music of China which he will perform on native Chinese instruments, in his concert, 27 January at 8:15 pm, in the lobby of the Communications Center.

As well as Chinese music, the concert will also contain a program of Harrison's chamber music to round out the evening's entertainment. The artists performing this unique and colorful music with Harrison are William Colvig, Richard Dee and Jain Fletcher.

Harrison's stay at Buffalo State will commence with a series of lectures to various Music classes on campus, particularly to the students of Oriental Music (Mus. 209) who will most benefit, some of whom will be seeing and hearing for the first time their studies performed live. While at Buffalo State, his lectures will touch on various topics, from Oriental music to music of his own composition to his recent full length puppet opera, *Young Caesar*, which Harrison composed with his associate William Colvig. Though per-

formance of *Young Caesar* is impossible, Harrison has compiled many tape recordings of his own works, including the puppet opera to be used for classroom demonstration here at Buffalo State.

Harrison's road to the top of his profession was a long one, a student of Henry Cowell and Arnold Schoenberg, he, along with John Cage, began the development of literature for percussion ensemble during the thirties. In his career, Harrison has composed for and worked with many noted dancers, Merce

Cunningham, Jose Limon and Erick Hawkins are but a few. Harrison, also a teacher, has distinguished himself while at Black Mountain College, San Jose State, Reed College and U.C.L.A.

Among the numerous awards and honors this man has received in the musical field are: an American Academy of Arts and Letters grant, first prize for composition in the International Music Conference (Rome, Italy), two Guggenheim Fellowships, a Fromm Award, two grants from the Rockefeller Foundation and a Thorne Fellowship.

A remarkable set of credentials for a remarkable man, but Harrison's accomplishments don't stop at his being a nationally respected Oriental Ethnomusicologist. He is a fine composer in his own right and two of his original compositions will be performed Sunday, 30 January. *Mass* is a hauntingly beautiful piece for double choir and orchestra. The performers are comprised of Buffalo State musicians, community and philharmonic musicians, with soloists, Ron Mendola (trumpet) and Marilyn Berger (harp) under the direction of Frank Collura.

*Solstice* by Harrison, is a piece for eight instruments; following the concert the musicians will leave for Albany, New York with Mr. Harrison where they will again perform *Solstice* for an eager Albany audience. The musicians involved in the Albany tour are: Robert Cantrick - flute, Paul Schlossman - oboe, Dennis Tribuzzi - trumpet, Cheryl Campbell - violincello I, Beverly Walczak - violincello II, Roger Macchiarolli - double bass, Paul Homer - celesta, and Kenwyn Boldt - piano, conducted by Frank Collura.

# records

## YES:FRAGILE

SD 7211

Yes has been doing well in England for a long time. It is only recently that they have made a mark in the States, with *The Yes Album*. Their new album, *Fragile*, should establish them as one of the best, fresh new groups to come on the scene in a long time.

The album is structured somewhat differently, musically speaking, than most albums we see these days. The record is comprised of five compositions, each one a representation of the individual talent of each member of the group. At first

listening, these compositions seem somewhat trite and purposeless. But when one considers how much record space is wasted on many albums these days by boring drum solos, monotonous guitar solos and the like, it seems to be much more practical to give each musician the opportunity to create music, using his own instrument as a basis for the number.

The first of these such numbers, *Cana and Brahms*, written by newly acquired keyboard man Rick Wakeman (formerly of the Strawbs) demonstrates Wakeman's versatility as a keyboard specialist employing piano, organ, harpsichord and

synthesizer. The arrangement is borrowed from Brahms, and is in somewhat of a classical vein, but why not? Everybody is doing it these days.

*We Have Heaven*, written by Jon Anderson (vocalist of the group), is a song with multi-tracked harmonies all done by Jon Anderson.

*Five Per Cent of Nothing* is a song written by drummer Bill Bruford where all is taken directly from the percussion line. Similarly *The Fish*, written by bassist Chris Squire, is based on the bass line. The last of these little numbers, *Mood for a Day*, written by lead guitarist Steve

•MICHAEL SAJECKI



Howe is an excellent accoustic guitar solo.

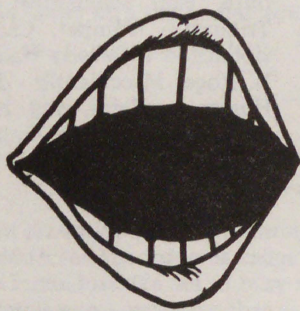
Aside from these five compositions, the four remaining group efforts are excellent. Each track is totally fresh and well done. Roundabout, the first of the four, introduces to us newly acquired keyboard man Rick Wakeman, who gives the group much more versatility, and eliminates the only weakness the group had ever had. Its very hard to say anything about the other group compositions without sounding a little monotonous. On each track the vocals are light and crisp, always well delivered. The bass guitar is the distinctive element of the group which has always immediately made their sound easily recognizable. The drumming is well done, not too heavy. The lead guitar is also handled well, making it an intricate element of every number, never sounding ear shattering.

The album is well produced, and is probably one of the best buys on the market today.

Yes has come a long way, and has remained an excellent group despite the personnel changes they have undergone.

*Fragile* is the group's best effort, and should give Yes the attention and credit they have deserved for quite some time.

# theatre



•LINDA DE TINE

There is a tendency in Buffalo to hold the arts at arms length, like a fragile thing we are wary of handling in our thick, flour-miller's hands. In the galleries, science museum and historical building, whole families stand back rather in awe of what's before them and speak in low tones in case anybody who really "knows about this sort of thing" is close enough to overhear. Theatres, concerts and ballets are visited generally by the same faces at each production. We feel most comfortably, anonymously at home in the

## EMERSON, LAKE, AND PALMER :

### PICTURES AT AN EXHIBITION

ELP66666

A few years ago, before Emerson, Lake and Palmer came into existence, Keith Emerson, keyboard man extraordinaire, played in a group called the *Nice*. And although the other musicians in the group were extremely talented, Keith Emerson would persistently outshine them musically in concert and on record. As it turned out, the critics praised the *Nice* for their innovative classical-rock sound, but at the same time knocked Emerson for using the *Nice* as a springboard for his own talent and interests. Due to Emerson's influence more than anything, *The Nice* split up, but not before they recorded an album called the *Five Bridges Suite*. The *Suite* was conceived by Keith Emerson, and it gave him a chance to showcase his classical training on piano and organ more than he had ever done in the past.

So when ELP were formed, I figured it would only be a matter of time before history would repeat itself, although I hoped it wouldn't. *Pictures at an Exhibition*, the new ELP album, is such a record. Recorded live at Newcastle City Hall, *Pictures at an Exhibition* is very similar to the *Five Bridges Suite* conceptually, though not musically. Except for the insertion of the moog synthesizer, which is present on much of the album. The instruments remain the same and unfortunately, the playing is

poor for the most part. Whether ELP had a bad night at New Castle or if the record was simply recorded poorly, I cannot say. But one thing is certain, Greg Lake and Carl Palmer aren't allowed to function properly musically and they seem more like session men rather than members of the group.

The album starts out with the *Promenade*, written by Mussorgsky, which appears several times throughout the piece in its entirety. The next tune, *Gnome*, written by Mussorgsky and Palmer, is a wicked little number making full use of the moog synthesizer.

The *Sage*, written by Greg Lake, is an attempt on his part to achieve the standards set by the conceptual nature of the album. He does so nicely, employing an accoustic guitar but delivering a somewhat weak vocal, as he does throughout the entire album.

*Blues Variation*, a group composition, stands out as being one of the best tracks on the entire set. The music is more suited to the talents of ELP, and the keyboard work stands out above the merely adequate drumming and bass work of Palmer and Lake respectively.

Side two is simply uninteresting, boring, monotonous, whatever you will. The only salvageable track on the entire side is *Nutcracker*, a rock and roll take-off of the *Nutcracker Suite*. Emerson plays harpsichord on this number and does an excellent job as do Lake and Palmer (for the first time on the entire album).

In my opinion ELP is capable of much more than they have presented us with on *Pictures at an Exhibition*. Let's hope that history doesn't repeat itself and that Emerson does not turn the group into another *Nice*.

# S. A. T.

spectator roles of sports events, movie houses, the zoo and Niagara Falls.

Stepping into this mysterious realm of the arts in the form of Buffalo's Studio Arena Theatre (SAT) for me meant swallowing my beginner's pride and asking box office manager Jerry Murphy Jr. for an interview, hoping to allay some part of SAT's formidable intrigue. He did not look me coolly up and down and snicker, the reaction I had anticipated from someone involved with the theatre (you know, theē ay' ter). Rather, he took me nicely

by the hand and carefully, eagerly, patiently detailed SAT's history and his own role in it. All this was punctuated by his constant glancing up at the football game on the TV nearby. I didn't think theatre people were interested in football either.

Jerry's involvement with SAT began when he was 11 and ushering at the old SAT at Lafayette and Hoyt. Since then he has been student, actor, director, set designer, teacher and endless other roles at other theatres as well as SAT before



settling into his present position.

Talking about SAT's evolution into a professional theatre in 1965, Jerry becomes understandably defensive and proud. "A lot of people had given us three or four months to survive" he said, "but the success of the first three seasons proved that Buffalo was not a graveyard for the arts, and the city has been able to expand intellectually into doing some good, solid, professional things."

One especially heartening idea threading throughout Jerry's talking is that while we, the public, are somewhat frightened by theatre and theatre-people in their snazzy leather coats, the theatre is equally afraid of us, trying to calculate what we'd pay \$5.50 for.

In these calculations, SAT has an advantage over New York City theatres because it is a non-profit organization relying on grants, and an annual maintenance drive for funds. N.Y.C. producers bank on box office hits for their profits, and so can't take the risk of producing little known works that don't have guaranteed box office sales. With its personnel on a fixed salary basis, SAT knows before each season how much money is available, and so is able to play sure selling plays and musical against newer experimental productions, the profits of one covering for the possible loss of the other.

This setup, along with Buffalo's proven interest in theatre, has helped to rank SAT as one of the top regional theatres in the U.S. The theatre is also the largest professional theatre in New York State, outside of N.Y.C., bringing to Buffalo five world premiers in the last four years. Among these were *Box-Mao-Box* by Edward Albee, *Lemon Sky* and *The Survival of St. Joan*, both of which were later produced on Broadway by SAT's own company.

*Mama*, the theatre's next production and also a world premier, is a musical adaptation by SAT executive producer Neal Du Brock, taken from John Van Druten's "I Remember Mama," and starring Celeste Holme.

Despite the staggering cost involved in professional, union-regulated plays (professional theatres must use union actors and musicians) SAT has continually opted to offer legitimately artful experiences in theatre equal and sometimes better in quality than those available in N.Y.C. at less than half the ticket price; according to Jerry Murphy, we, on the other side of the footlights, have never turned the offer down. The theatre's lobby walls are lined with pictures of past productions the way a proud parent lines his wallet with pictures of his offspring; these are Buffalo's children as well as the Studio Arena Theatre's.

The above article is the result of an interview which Mr. Murphy fitted in between two specially low-priced pre-

views of *The Me Nobody Knows* presented for Erie County school children on Sunday, 5 December. On Wednesday, 8 December, the Erie County Legislature in effect moved to retain both the theatre and the county in their flour-miller status by way of a resolution to withhold \$26,250.00 grant from the Studio Arena Theatre School until the Legislature has "substantial guarantees that the funds appropriated will not be used in the production of morally objectionable presentations."

The action was prompted primarily by complaints of religious groups to legislators concerning various past presentations of the theatre and particularly SAT's involvement with the production of the rock musical *Hair* last June. The complaints were taken up as representative of public sentiment by several legislators, among them Richard J. Keane who said he was not against *Hair* itself but rather against the use of taxpayers' money for it. In fact the performance was by a national company and sponsored by SAT as a fund raising venture in no way involving the county's grant which goes to the Studio Arena Theatre School, a separate activity of the theatre.

To defend themselves on this and other points included in the issue, and also to drum up public support, SAT sent letters to the editors of local papers and to the legislators themselves before the resolution was brought to a vote. When William E. Doering presented the resolution for adoption, it was moved by some legislators that further study be made before voting, but this motion lost and the resolution was carried immediately by a 13-6 vote.

During the week following the passing of the resolution, the legislature met with considerable criticism and disapproval. Both the *Buffalo Evening News* and the *Courier Express*, as well as radio and TV stations, issued scathing editorials, all of which called the legislature on its implied censorial role as undemocratic and unjustified. These editorials point to the theatre's record of public service, with its 62nd production now underway, as proof of SAT's unquestionable desire to act as an asset to the community. They cite the County's public libraries and the Albright-Knox Art Gallery as examples of other local government-supported institutions containing "objectionable" works of art. Lastly, they assert that an important function of such institutions is to provide the public with experiences relevant to the contemporary art world, and allow the people to use their own discretion in deciding which of these experiences they will take part in.

Called on for a reaction to this display of public disapproval, Keane said that he didn't feel editorials were a true reflec-

tion of public opinion and that he believed that if it were put to a referendum the people of Erie County would vote not to give the theatre the money.

It is also interesting that, when, in a second phone call and after being elected legislative chairman, Keane was asked to verify the numbers involved in the petition, he replied that he hadn't really seen any petition. Leaving the phone in his office to find out, he returned to report "No one around here seems to know." Asked about the rumored phone call complaints, Keane said that he hadn't received any of those either, but he guessed that some of the legislators had received quite a few.

He also said, "The only reason we got into this was because one legislator wanted to make a big man of himself," referring to Doering, whose term ended 31 December. He added that SAT's school staff was scheduled to appear before the legislators' Education and Cultural Affairs Committee for further study. He said he thought the meeting could prove favorable to the theatre providing "they say the right things."

During all of this SAT itself is remaining tactfully quiet, replying to a deluge of requests for interviews, opinions and statements with a single release approved by SAT's Board of Trustees. The statement refers to the mutual responsibilities of a theatre and its public, saying that good theatre is "a mirror of mankind" which "reveals, celebrates, consoles and ennobles", and that public support and confidence is necessary to enable any art to "benefit a free society or advance its self-knowledge."

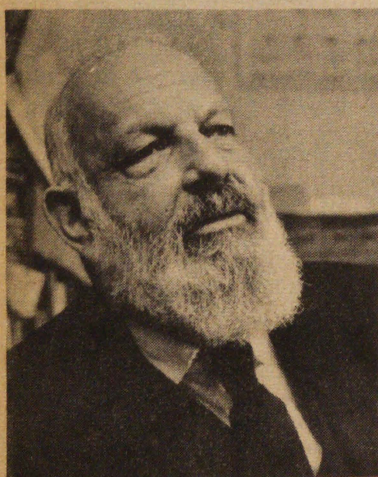
This rather humble approach was evident again at SAT's meeting with the legislative committee on Friday, 14 January, when Moot and another trustee, Robert O. Swatos assured legislators that SAT has "no intention" of involving itself with a "morally objectionable presentation." Grabbing at this as the "substantial guarantees" stipulated in the resolution, the committee voted to recommend approval of the grant by the full legislature.

On 18 January, the Erie County legislature received the recommendation and approved a no-strings-attached contract of \$26,250 to the Studio Arena Theatre School for 1972-1973.

In asking for a reconsideration of the legislature's decision the statement says "... to the matters of control over substance or style the theatre respectfully states that it can see no way in equity or in tradition for any administration or evaluation other than the tested and time-honored ones of the integrity of theatre staff and trustees. We hold that the theatre has that integrity and will ever place its faith in it."



# OWL'S CORNER



• JOSEPH H. BUNZEL

## THE RESPECTFUL PROSTITUTES

In his 1946 one-act *La Putain Respectueuse*, Jean Paul Sartre tells of the defeat of feelings of decency and conscience of a Northern prostitute who, upon arrival in a Southern town gets involved first in a murder, then in the lynching of innocent Negroes. After refusing to be intimidated or bought outright, she succumbs to the rhetoric of the powerful senator whose nephew's life is at stake, his cheap sentimentality about motherhood and even cheaper patriotism, and finally she submits to the perversions of the senator's son whose sadistic whims she will have to endure and enjoy.

When told that he was offending the professors of the university, Frederick, King of Prussia, the so called Great (1712-1786) is said to have remarked: professors and whores I find at every street corner. Something of the sort must have been in the mind of the administration of the State University when it "negotiated" the "contract" with the so called Senate Professional Association (SPA).

The "other" paper of this campus published an interview on October 22 with the (then) chairman of the group; later SPA distributed several broadsides and press notices setting forth victories which are hollow indeed.

In this interview, students were assumed to be interested in the welfare of the faculty and thus, indirectly, in the "contract". Equal space for reply in an interview was not granted by the former editor; in a self interview only the points raised by the original interview and some slingers of the SPA were used not testing link by link the cruel chain that binds the professors of the University for three years.

Of course, most of our students must be interested in collective bargaining. It will give them during and after the school years the only effective weapon to fight the ever-increasing powers of an administration with which they will have to deal. It may be over-optimistic to assume that they are indeed interested in the welfare of their teachers, unless they serve as role models.

If the interview had not appeared or if SPA had not tried to propagandize the students, faculty and non-teaching professionals (NTP), it would have been left to the Union (SUFT) to dissect the contract, point up its shortcomings and list its basic objections. But the SPA had the unfortunate idea of bragging with a contract that must be considered an *unmitigated disaster* and betrayal of our vital interests. Nor is this astonishing. The "negotiators" were no doubt well-intentioned, hard-working and sincere, but without professional, that is to say professional bias; most of their "leaders", at least on this campus, were even formerly or are still administration-connected.

During the summer SPA had circulated a pitiful letter in which it whiningly complained about the bad faith of the administration. But the suddenly signed contract proved to be practically a carbon-copy of the policies of the trustees giving away gains and forsaking rights which as the AAUP recently noted should have been the basis of negotiations.

*Item:* Everybody and the "negotiators" knew that there would be a wage-price freeze. For many years it was a bone of contention that administrative salaries begin July 1st, whereas professorial salaries start September 1st. If SPA as the interview asserted, felt this arrangement to be unfair, why not make it a condition of contract?

*Item:* Everybody knows that living costs have risen 11% and will continue to rise (pious administrative predictions to the contrary notwithstanding). Why be satisfied with a doubtful 6% across the board increase (in the Summer of 1971) which pays just about for the past increases in busfare? What duress were the "negotiators" put under in the time between their letter and their precipatory signing of the contract (distributed only to SPA members with hardly time enough to read, much less to study, review and discuss? What promises were made? What pressures were exerted? by whom? on whom? in what way? to put it in the vernacular: WOT-HAPPENED?

*Item:* SPA referred proudly to article XXXVII in the Palmetto case. Considering the difficulty of getting a judgment against the state; in the case of vindication, the contract should have provided *automatic punitive damages*. Should the professor not have been suspended with pay rather than without

(cont'd col. 1 next page)



pay? assuming his vindication, mere repayment of salary withheld, does not recompense him for the incredible damage to his professional standing, his credit the disturbance of his family life, expenses for proper defense and so on *ad infinitum*.

*Item:* The contract should have taken the opportunity to review and revise the medical and dental insurances, instead of "me-tooism" in worthless dental coverage for instance.

*Item:* The contract should have provided for an ombudsman and a functioning grievance committee - in substance not in procedure. It may be recalled that these were two of the demands granted the Attica inmates - professors of the University do not enjoy them, thanks to the negotiating skill of SPA.

In the recent issue of *Change*, Gus Tyler makes the historically correct and possibly forgotten point that professors were the first to band together for a more perfect union. It worked for several hundred years in the most authoritarian climates the world has ever known. Why not today? Why not here? Have we forgotten our great past, our proud tradition, have we taken for granted a status which we ought to enjoy but truly did not. Our detractors have capitalized on the brain-brawn issue; workers have been distrustful of the intelligentsia in many European countries, frequently not without reason. There simply is no time to refight old battles. If the professors do not wish to remain respectful prostitutes of decrepit regimes, they have to assert themselves as professors.

It will not even be asserted that SUFT would have succeeded where SPA so miserably failed. Perhaps the powers were overwhelming, the pressures too strong, the rhetoric too golden, the duress not endurable. But it can be said that unions in general are tough bargainers and that a soft gentleman-like approach has no chance of success with any employer, least of all in a state system which is lastly depending upon the legislature for appropriating the monies for education which they so generously bestow upon themselves. Perhaps SPA should let SUFT try?

The universities, both faculty and students, will go the way of unionization American-style no matter how "professional" the single individual may feel. Power relationships force institutionalization and the students, already well on the way to participatory governance will arrive necessarily at some kind of unionization corresponding to their needs at the time. *Tua res agitur* (or in the vernacular) it is indeed the skin of your teeth

*Editorial note: this column has been written long before vacation.*

HOWELL (cont'd. from page 6)

spatial balance, of space beginning where the table ends. The drug forces your eye to compose photographically, and not on the practical basis that we are used to. Also, the drug brings out textural qualities like color and tactility, which gives things a surprising individual character. My mesc discovery has to do with just how individual that texture can be.

After a long days trip, we wanted to sit around in my friends' living room and listen to the radio as we came down. However, the other guy who shared the apartment with my friends had his stereo on, really blasting it. It was physically penetrating the living room space we occupied. Here we were, trying to enjoy the warm radio, laying on grass rugs in the brown belly of the living room, and this ugly metallic music was grating against our oceanic peacefulness. The girl I was tripping with got annoyed over this intrusion. I said I would ask him to turn the monster stereo down. I clearly remember standing up in the warm, calm living room, going out into the dining room which was dark and cool, where the sounds of our radio and his stereo seemed to mix and balance around me as I walked to his door. His room was an intense yellow, very warm and alive. The guy and his girl were sitting on his bed, talking, not even aware that I was in the doorway. I realized that I had no right to get down on him about his stereo or anything else for that matter, because it was a part of his environment, even an extension of his personality, and I had no right to tell him what he could do with his space.

He and the girl looked up, asking me if I wanted something. I mumbled "no, nothing at all," and went back into the living room, telling the girl there that we would have to put up with his noise because he was putting up with ours. It impressed me that in this instance, we needed to maintain peaceful co-existence because just by the things we were being, neither party had the right to impose its ego-demands on the unintentional physical effects that we caused. As it turned out later, the guy moved out of the apartment because they couldn't co-exist any longer.

D.H. Lawrence, in the essay *Edgar Allen Poe*, puts love into a spatial perspective. He says that beings survive when they are self-enclosed and vibrate in harmony with other beings. Love is the finest vibration, yet even that must be kept distanced. When a man wants only the total breaking down of his self-enclosure in unification with the other, when he wants to get out of himself by totally penetrating the being of his love, he must fail because he denies the physical, isolated basis on which he exists. There must be as much distance and contact in love.



# Circum locum

WEDNESDAY, 26 JANUARY

## CAMPUS

-Convocations Board presents Dr. Immanuel Velikovsky, SUNYAB, Workshop in Assembly Hall, Student Union 2 p.m. no admission charge.

## LOCAL

-Music - Arthur Rubenstein, Kleinhans Music Hall.

-Music - Creative Associative Recital 8:30 p.m. Buffalo and Erie County Library.

-Science - Fairchild Travel Talk: Making the Elements Work for You, by J. Carl Burke 2:30 p.m. Museum of Science.

-Science - Public Night: Kellogg Observatory, dusk, Museum of Science.

-Theater - Studio Arena presents *Mama*, Buffalo premiere, starring Celeste Holm, Michael Kermoyan, and Wesley Addy, through 30 January, tickets at Studio Arena Box Office, 681 Main Street.

-Art - Young People's Film Festival, through age 18, enter your original films, WNED-TV, Channel 17, through 19 February.

-Music - "Musical Innovations" featuring Dr. Robert E. Mohls, associate professor of music at U.B. 9:05 p.m. WBEN-FM.

-Art - Prints by students of Harvey Breverman, 4240 Ridge Lea, U.B. 9 a.m. - 5 p.m.

-Art - exhibition by Ruth Morrison of SUNYAB, Art Department Gallery, Ridge Lea Campus, through 21 January, 12 - 5 p.m.

★

THURSDAY, 27 JANUARY

## CAMPUS

-Music - Concert and lecture demonstration of Chinese music and music of Lou Harrison by visiting composers, 8:15 p.m.

## LOCAL

-Science - Visual Exposure Series: Ramblings with Nature by David M. Bigelow 3 p.m. Museum of Science.

-Video - "The Yellow Rolls Royce" starring Ingrid Bergman, Shirley MacLaine, Rex Harrison and George C. Scott 11:30 p.m. WKBW-TV.

-Video - "Biography" will present the American premiere of "Galileo" by Liliana Cavani 8:30 p.m. WNED-TV.

-Film - "Invasion of the Body Snatchers" (1956) 140 Capen Hall, U.B. 7 and 9 p.m.

-Lecture - Musicology Lecture Series: Christoph Wolff, Columbia University: "J.S. Bach's Deathbed Choral: A Critical Evaluation of a Myth" 101 Baird Hall, U.B. 3:30 p.m.

★

FRIDAY, 28 JANUARY

## CAMPUS

-Beer Social, Union Social Hall

## LOCAL

-Music - Philharmonic Pops Series conducted by Melvin Strauss "Spanish Night" with Ramon de Los Reyes Company, Kleinhans Music Hall 8:30 p.m.

-Movie - "Performance" with Mick Jagger, 140 Capen Hall, U.B. sponsored by the Community Action Corps.

★

SATURDAY, 29 JANUARY

## CAMPUS

-Cartoon Fest

## LOCAL

-Music - Cleveland Quartet presented by SUNYAB Department of Music, Downtown Library Auditorium 3 p.m.

-Music - "Jesus Christ Superstar" Stagwood Concert Version Kleinhans Music Hall 7:15 p.m. and 10 p.m. also 30 January 4 p.m. and 8 p.m.

-Movie - "Nightmare in Red" Buffalo and Erie County Historical Society also 30 January.

-Video - "The V.I.P.'s" starring Elizabeth Taylor, Richard Burton and Louis Jourdon 11:30 p.m. WKBW-TV.

★

SUNDAY, 30 JANUARY

## CAMPUS

-Movie - Union Social Hall - "Diary of a Mad Housewife"

-Music - Mass and Solstice by Lou Harrison, Communications Center Lobby, no charge 8:15 p.m.

## LOCAL

-Movie - "Lili" Kenan Center 2 and 7 p.m. \$1.00 admission.

MONDAY, 31 JANUARY

## CAMPUS

-Student Union Board Coffee House with guitarist and singer David Bradstreet from Toronto, Fireside Lounge, Student Union, 8 - 11 p.m. also 4 February, no admission charge.

## LOCAL

-Video - Phil Donahue Show presents Melvin Belli discussing the court system, 10:20 a.m. WKBW-TV.

-Video - "Bangladesh" ABC News documentary investigates the new nation of Bangladesh, 10:30 p.m. WKBW-TV.

★

TUESDAY, 1 FEBRUARY

## LOCAL

-Music - Berlin Philharmonic Octet, Mary Seaton Room, Kleinhans Music Hall 8:30 p.m. \$1.50 admission

-Music - Student Recital, Baird Hall, U.B. 12 noon.

## OUTSIDE

-Art - Arthur Freed, Photograph Exhibit through 15 March Eastman House, Rochester.

★

WEDNESDAY, 2 FEBRUARY

## LOCAL

-Science - Fairchild Travel Talk: The Land of the Mayas by Alice L. Peterson 2:30 p.m. Museum of Science.

-Science - Public Night: Kellogg Observatory, dusk, Museum of Science.

-Science - Visual Exposure Series - Measuring Earthquakes Dr. James J. Ruddick, S.J. 8 p.m. Museum of Science.

-Video - "Mirage" (1965) starring Gregory Peck, Diane Baker and Walter Matthau 9 p.m. WKBW-TV.

-Video - "Gambit" (1966) starring Shirley MacLaine and Michael Caine 11:30 p.m. WKBW-TV.

-Music - Dorian Woodwind Quintet, Baird Recital Hall, U.B. 8:30 p.m.

★

THURSDAY, 3 FEBRUARY

## LOCAL

-Art - "Roshomon" Kurosawa's, Albright Knox Art Gallery, also 4 February.



FRIDAY, 4 FEBRUARY

CAMPUS

- Beer Social, Union Social Hall
- Theater - Experimental Theatre, Upton Auditorium, also 5, 6, 7, 8 February.

LOCAL

- Music - Philharmonic Pops Series, conducted by Melvin Strauss "Italian Opera Night" with Buffalo - born soprano Ginetta La Bianca, Kleinhans Music Hall 8:30 p.m.
- Video - "Fahrenheit 451" starring Julie Christie, and Oskar Werner 11:30 p.m. WKBW-TV.
- Music - American Music Group, Baird Hall, U.B. 8:30 p.m.

OUTSIDE

- Music - Eastman Symphony Band, Donald Hunsberger conducting Eastman Theatre, Rochester.



SATURDAY, 5 FEBRUARY

LOCAL

- Movie - "Street Angel" (1928) and "You're Darn Tootin" Museum of Science 8:15 p.m.

- Movie - "Freedom Movement" Buffalo Historical Society, also 6 February.
- Video - "Zorba the Greek" starring Anthony Quinn, Alan Bates, and Irene Papas 11:30 p.m. WKBW-TV.



SUNDAY, 6 FEBRUARY

CAMPUS

- Movie - Union Social Hall - "The Professionals"

LOCAL

- Music - Philharmonic Orchestra, M. Tilson Thomas conducts the Festival Chorus of SUCNY at Fredonia, soloists Benita Valente, Joan Caplan, Kenneth Regal and Michael Devlin, Mozart Requiem 2 p.m. pre-concert talk, Kleinhans Music Hall, also 8 February.
- Science - Hayes Lecture: The Sea in Your Future Owen Lee 3 p.m. Museum of Science.
- Movie - "M" by Fritz Lang, starring Peter Lorre and "Tales From the World of the Arts" Albright Knox Art

Gallery 8:30 p.m. subscription basis only.

- Video - "Indoor Tennis Championships" 2 p.m. WNED-TV.
- Movie - "The Magnificent Ambersons" Kenan Center, 2 and 7 p.m.



MONDAY, 7 FEBRUARY

CAMPUS

- Coffee House, Student Union Board, Union Social Hall

LOCAL

- Movie - Studio Arena, "Queen Christina" starring Greta Garbo 8 p.m.

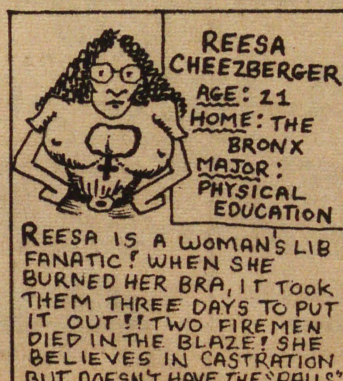
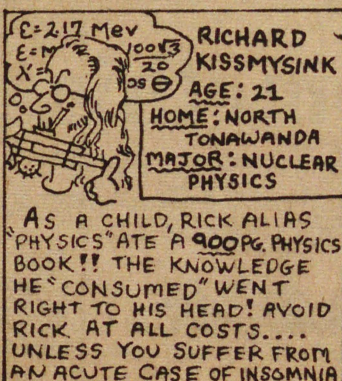
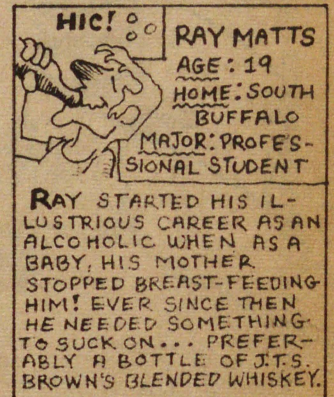
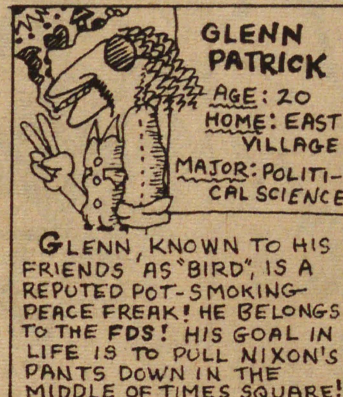
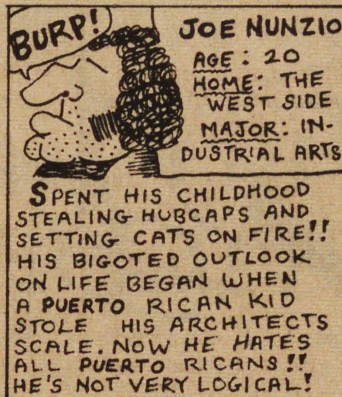
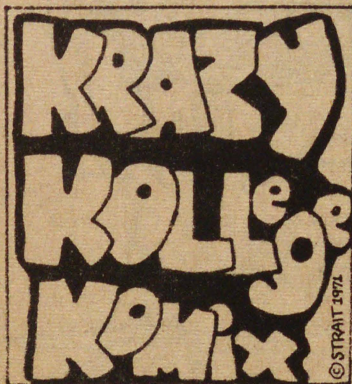
TUESDAY, 8 FEBRUARY

LOCAL

- Music - Student Recital, Baird Hall, U.B. 12 noon

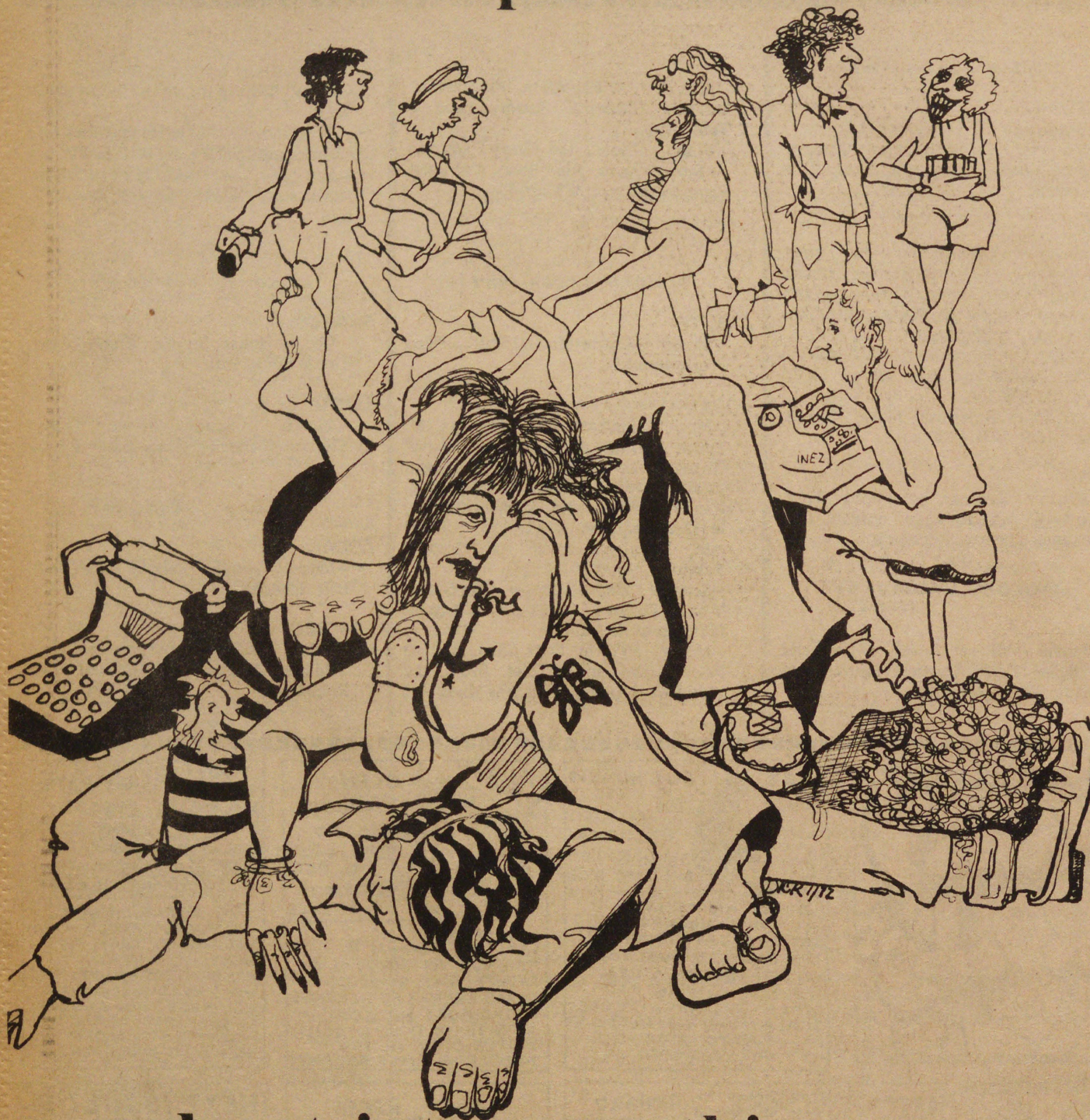
OUTSIDE

- Music - Prague Symphony Orchestra Theater Auditorium, University of Rochester.





# truck on up to our office



## and get into something.

we need all sorts of people to do all sorts of things: people to write news, people to do freelance stuff; photographers, illustrators, business personnel, layout & design workers; reviewers of books, flicks, discs, concerts, etc; just about anything you can do we need.

there's even an editorial position up for grabs

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Union 401 862-5326 & 5327

earn some bread: Strait now offers a 10% commission on all local ads - you can make a small fortune. come up and chew the fat with our advertising manager.

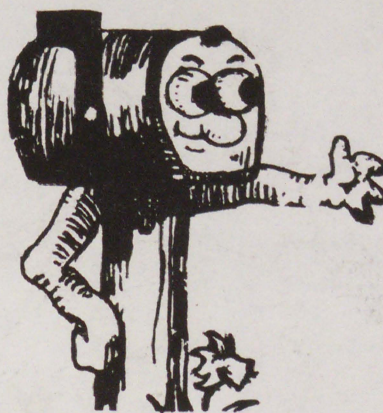


LOU HARRISON with his visiting artists (William Colvig, Richard Dee, and Jain Fletcher) will preform a lecture-concert of Chinese music, and music of his own composition on January 27, 1972. at 8:15 PM in Communications Center Lobby.

The Music Board and the Music Dept. will present on Sunday, January 30, 1972, a concert of the works of LOU HARRISON. "Mass" and "Solstice" will be preformed by Buffalo State music. Both concerts are free and open to students and public. LOU HARRISON will also lecture certain Music classes and hold a demonstration of his Puppet Opera, Young Caesar on January 26 and 27, during his stay at Buffalo State. LOU HARRISON is a leading authority on Oriental Music, reciever of two Guggenheim Fellowships, the Fromm Award, and a Thorne Fellowship.



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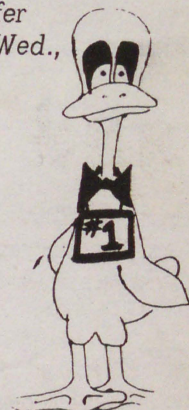
## SPECIAL COVERAGE OF THE DRAFT LOTTERY



On 2 February, the Selective Service System is going to assign lottery numbers to all males born in 1953. WSCB will offer very special coverage of THE LOTTERY. Be listening on Wed., 2 February at ;

NOON - ALL Lottery numbers  
for ALL birthdays will be read  
1:05 p.m. - ALL numbers for  
ALL birthdays  
2:05 p.m. - January, February,  
March, April  
3:05 p.m. - May, June, July,  
August  
4:05 p.m. - September,  
October, November, December

5:05 p.m. - ALL numbers  
6:30 p.m. - ALL numbers  
8:05 p.m. - January, February,  
March,  
9:05 p.m. - April, May, June  
10:05 p.m. - July, August,  
September  
11:05 p.m. - October,  
November, December





Challenge a course—  
Gain 3 Credits.

Spend Semester Abroad—  
in POLAND  
LOSE 12 CREDITS

ALFRED E. NEUMAN  
HALL  
*Tony Poochie, Dir.*

Become a SUPER-JOCK—  
Forfeit TWO courses of  
Your Choice.

## S.U.C. Kard

### LOOT HALL

NEW!

MEAL PLAN WITH OPTIONS:

"Give me Liberty, or give me..."

a) dinner      b) death!

### REGISTRAR'S OFFICE

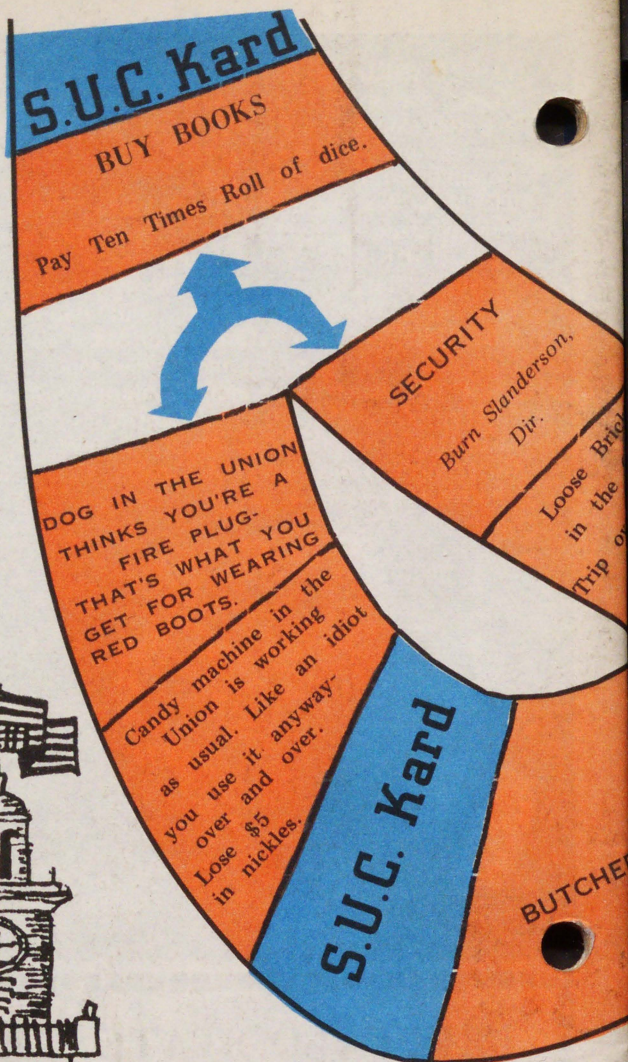
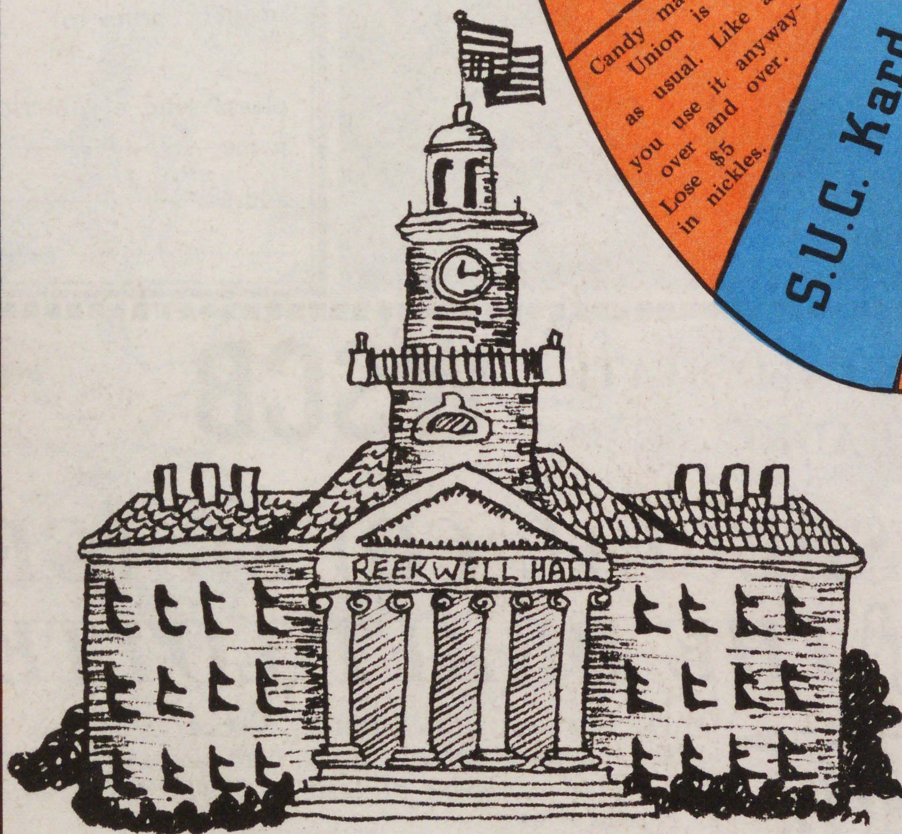
*Lancelot Chancelot, Dir.*

Go Straight (sic.) To  
SEMESTER END

### DROP DAY

Roll Die to see  
how many courses  
you drop:

1=1	4=0
2=2	5=2
3=0	6=3



ADVISOR'S OFFICE

(You found it!)

S.U.C. Kard



OFFICE  
OF THE  
PRESIDENT

